

# SEVEN DAYS

**DOWNHILL DANGER**  
Who pays for injuries on the slopes? PAGE 14



winter  
preview  
issue

» **SLIDERS WANTED** PAGE 20  
USA Luge recruits in BTV

» **NO LIFT LINES HERE!** PAGE 10  
Haystack Mountain goes private

» **BRACE YOURSELF** PAGE 16  
Warm spirits for cold weather



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## MARQUETTE FEST

Wednesday, October 16th 5pm to late

The 4th annual Shelburne Vineyards Marquette release party. An evening filled with Shelburne Vineyards' wines ... including the much anticipated Marquette varietal bottling. Modeled after the French Beaujolais Nouveau theme, it's a party to be enjoyed. Share your favorite Marquette specialties ... mm ... fancy.

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### Peak VArtists

#### AFTER THE RODEO

SATURDAY, OCTOBER 12, 7:30PM

After the Rodeo brilliantly infuses jazz, traditional blues and bluegrass, with the sensibilities of cowboy folk — an irresistible and suggestive new American. Their work blends seamless, melodic mandolin (p) with supple three part harmonies with D Davis on guitar, Matt Schrag on mandolin and guitar, and Pat Melvin on bass.



### Peak Film

#### GEORGE BIZET'S CARMEN (2013)

FRIDAY, OCTOBER 11, 7:30 PM

Carmen has had, perhaps, more lust to exert on some of the most famous music in the history of opera.

### Peak Family

#### PERLMAN MUSIC PROGRAM

3RD ANNUAL VERMONT RESIDENCY

OCTOBER 25-27

Performances on Friday and Saturday evenings in Stowe and a Sunday afternoon at Temple Street in South Burlington. Founded by Toby Perlman 20 years ago, The Perlman Music Program (PMP) offers an unparalleled musical training to young, rising players of rare and special talent. With a world class faculty by which Perlman PMP is developing the future leaders of classical music within a nurturing and supportive community.



### Peak Pop



#### KATIE GOODMAN'S BROAD COMEDY

SATURDAY, NOVEMBER 9, 8:00 PM

A regular, somewhat famous, GAO (with right out). Touring from New York to L.A., Katie Goodman performs high-energy, in-your-face, irreverent musical satire and sketch comedy from an unapologetic point of view. Check out our special GIRLS NIGHT OUT ticket!

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Living/Learning Center. But social classes may pass just as quickly as the mural. A painting of Vermont's seasonal landscapes will no doubt be more pleasing to the parents of prospective UVM students, but is a sort of whitewash track.

Chief Hunter  
LYNDENVILLE

## ENDLESS SUPPLY OF OPIATES

Pelvic can do daily drug coverage, and it won't do anything to alleviate the opiate epidemic in this state because there will always be replacement dealers and an endless supply of drugs ("South Burlington's Methodist Clinic Attracts Patients — and Opposition," December 25). Even if every dealer were taken off of the streets and a fence were built around the state, drugs will still find a way in and there will still be addicts. The state of Vermont needs to stop focusing on arresting dealers and start helping addicts get clean. Even after the clinic in South Burlington built, there is still a waiting list of 600 people. At this rate, the opiate epidemic here will never end.

Keith LeCraw  
BURLINGTON

## SAVE DOG MOUNTAIN

When creating Dog Mountain, Stephen Ilansek gifted dog lovers a place to go when suffering the loss of their beloved dogs ("Wanted: More Best Friends," September 25). The chapel in which one can cry, reflect and feel the embrace of others who have shared the terrible pain of losing one's best friend. The Rooms of Remembrance exhibits countless cards, love letters and photos from those wondering why doggie loss can be so painfully short-lived. Mine is missing them. Messages often read, "Wait for me."

Dog Mountain and the divine chapel have grown solely to money. We wonder and worry: What happens now? This gentle refuge must be saved, and become a permanent part of Vermont's acknowledging the special bond between dog and person. Perhaps the Department of Tourism would consider purchasing Dog Mountain. With proper marketing and sponsors, it could become a destination site for anyone of dog lovers. Clearly, this place is one of a kind, let's protect it!

Scott Devereux  
ESSEX

*Devereux is founder and executive director of Save the Greyhound Dogs?*

## THERE'S MORE TO SNAKE MOUNTAIN

In that quiet off-and-back to the summit of Snake Mountain, the author passed the junction of half a dozen trails leading to other parts of the mountain, as well as to the infamous smoking bog ("Mystery Trail," September 25).

That's understandable, because in the 18 years I've been exploring Snake Mountain, the trails and old wood roads have grown over so much as to be nearly unrecognizable, interrupted only temporarily by hikers and snowmobilers marking and clearing new and old trails.

Just for a hint, here are two more trailheads for hikers:

One is 17 miles east of Addison Park Center, at the junction of Routes 17 and 21A. It's an inconspicuous parking lot between two driveways near the road, and you walk a quarter mile south along the fence line until you turn right on a wood road. This approach is only for people who read maps, have a compass and like to explore strange new woods. Or for anyone who likes to get lost.

Better is a parking lot on the west side of the mountain. It's on the west side of Snake Mountain Road in Weybridge, 0.4 miles north of the intersection with Premier Road. From there a clear and well-used trail ascends to the west, passing many small beaver ponds until it joins the trail from the parking lot on Mountain Road in Addison. That the author said, a legend and extremely muddy intersection signs point to the summit.

The pond mentioned in the story is across a wood road from the smoking bog trail, which is identified on a 1966 quad as "Gossberry Bog." The last time I was there, it is no longer a bog, but that would depend in part on recent precipitation.

Again, if you go backtracking, you should bring a compass and maintain awareness of the roads and the trails you have used — or at least bring a big bag of breadcrumbs.

Noranne Carpenter  
SOUTH BURLINGTON

## SAVE SOMETHING!

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SEE PAGE 1

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must see, must do this week  
compiled by Yvonne HEY COPP



1

## Friday 11 - Sunday 13 Leadin' Gladie S

Formed in the fall of 2012, the women of *Asian Spring Quartet* have already earned a reputation as chamber musicians on the rise. The Juilliard school and Curtis Institute of Music alumni present an custom european program of works by Béla Bartók and Lambert Beethoven as part of a residency with a Craig Mountain music.

See calendar 8 10th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st

2

## Wednesday 10 car talk

what does one do with a 190 200 300 400 500 600 700 800 900 1000 1100 1200 1300 1400 1500 1600 1700 1800 1900 2000 2100 2200 2300 2400 2500 2600 2700 2800 2900 3000 3100 3200 3300 3400 3500 3600 3700 3800 3900 4000 4100 4200 4300 4400 4500 4600 4700 4800 4900 5000 5100 5200 5300 5400 5500 5600 5700 5800 5900 6000 6100 6200 6300 6400 6500 6600 6700 6800 6900 7000 7100 7200 7300 7400 7500 7600 7700 7800 7900 8000 8100 8200 8300 8400 8500 8600 8700 8800 8900 9000 9100 9200 9300 9400 9500 9600 9700 9800 9900 10000 10100 10200 10300 10400 10500 10600 10700 10800 10900 11000 11100 11200 11300 11400 11500 11600 11700 11800 11900 12000 12100 12200 12300 12400 12500 12600 12700 12800 12900 13000 13100 13200 13300 13400 13500 13600 13700 13800 13900 14000 14100 14200 14300 14400 14500 14600 14700 14800 14900 15000 15100 15200 15300 15400 15500 15600 15700 15800 15900 16000 16100 16200 16300 16400 16500 16600 16700 16800 16900 17000 17100 17200 17300 17400 17500 17600 17700 17800 17900 18000 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## Flying South

**S**even days into a partial shutdown of the federal government, Gov. **PETER SHUMWAY** summoned top cabinet officials to the headquarters of the Vermont National Guard to discuss what he called "a manufacturing crisis."

"I continue to be enormously concerned with the serious shutdown of the federal government that is going to have a huge impact on Vermont," Shumway told a crowd of reporters and Guardsmen at Colchester's Camp Johnson Monday afternoon.

One by one, Adj. Gen. **STEVE CHRY** and a half dozen top administration officials explained how Washington's woes would hurt the state departments and the Vermonters they serve.

"Every day, as Gen. Chry just told you, that this shutdown continues in gross contravention to a more devastating effect on Vermonters, on job creation and on our ability to run the National Guard," Shumway said.

"Enough enough. This is not time for politics. It's time for national policy."

The next day, however, Shumway managed to carve out a 300-mile time for politics.

Leaving St. Germain, he flew to Washington on the Democratic Governors Association's plane to meet with Vermont labor union members and their DC affiliates.

Typically, Shumway's staff includes such trips in his weekly public appearance schedule, but not this time. Earlier, he was caught mulling out of state by a single-eyed Vermont Public Radio producer.

"Spotted on my flight to DC just now - @GovPeteShumway," "Vermont Edition" managing producer **PATTI SHANLEY** tweeted Tuesday morning.

Asked shortly thereafter where the gov might be, his spokeswoman and deputy chief of staff **JOAN ALLEN** pleaded ignorance.

"I'll have to find out. I honestly don't know. Let me see. He doesn't show up on my calendar today, which is interesting," she said. "I literally don't know where he is — I would guess Washington."

After looking into the matter, Allen called back to confirm that the boss was indeed in the nation's capital.

Was Shumway treating House Speaker **JOHN BAKERMAN**'s (R-Grand) sons, telling him to put the government back to work? Was he challenging Sen. **Ben CHASE** (R-Grand) to another 20-hour gambit? Was he personally meeting a trillion-dollar plutocrat coin to avert the looming debt crisis?

She isn't.

He was, Allen said, "discussing issues like providing more legislation with labor leaders in the building trades industry,

who are also meeting with members of Vermont's congressional delegation."

Why Shumway had to fly to Washington to bang out a bunch of plumbers and carpenters from Vermont wasn't exactly clear.

The meetings were cordoned, Allen said, by lobbyist **JOHN HARRINGTON** of the Montpelier-based DGA & Vermont.

Later that day, the gov was planning to meet with DGA staffers, Allen said. The partisan political outfit, which works to elect Democratic governors, paid for Shumway's airfare.

Why did the DGA foot the bill, given that Allen characterized the trip as predominantly gubernatorial business?

**I LITERALLY DON'T KNOW WHERE HE IS ... I WOULD GUESS WASHINGTON?**

SUE ALLEN

"They wanted the option of holding an event down in Washington with the governor while he was there," she explained. "No event got scheduled."

Asked what "event" meant, Allen said, "Sometimes, obviously, they can be kind-mean. Sometimes they're not. They vary."

No word on whether Shumway brought back Bakerman's son — or that trillion-dollar coin — in his carry-on luggage.

### Enroll Play

Meanwhile, back in Vermont, Shumway's health care advisers were laboring to put a shine on last week's rough rollout of the state's federally mandated health insurance exchange.

Like most states, Vermont has struggled to accommodate those wishing to purchase plans through Vermont Health Connect, the new online insurance purchasing portal. While most states made errors attributed to the system slowdown in a burst of traffic on opening day, Shumway's advisers have since conceded that wasn't the case.

"The slowdown wasn't actually not related to the traffic issue," Shumway's director of health care reform, **ROBERT LARSEN**, said last Thursday. "We thought that initially that what we've heard from our partners earlier that was that it's actually a connection issue between the servers."

Larsen's comments came shortly after the governor himself addressed the situation during a Whitehouse press conference,

saying his administration was "making great progress" in resolving the glitches. He did concede that while a delay in the system's ability to process payments was a "nicking burger," the "challenges" that were being with the website were obviously something bigger.

But the administration kept the past few days quiet.

After last Tuesday's rollout, Vermont Health Connect spokesman **BRADY SHAW** began sending a daily email blast to reporters with an encouraging pair of stats: how many people had visited the site to date and how many had registered an account.

By last Thursday, 15,000 people had visited and 750 had registered. By this Tuesday, 45,000 had dropped by, while 1600 had registered.

Pretty good numbers for one week on the job if you will.

So, all that registration number indicates is how many people have pulled a wire name and password. That's hardly any news. And how many have actually completed the initial registration process and verified their identity. Yale scientist it was just 152. Of those, only 114 have actually selected a new health insurance plan.

Meanwhile, 35 Vermont employers have initiated the enrollment process, Yale said, but none has completed it.

This from a system that's supposed to process 300,000 Vermonters by January 1. "Those numbers seem low, but just managing, considering some of the problems we've encountered trying to sign up employers," says Vermont Chamber of Commerce president **WILLIAM SHAW**.

Though her organization is a state-designated "navigator" charged with helping employers figure out the new system, Shumway says the Chamber hasn't succeeded in enrolling a single employer or employee electronically. Like many navigators and insurance brokers, they've had to resort to paper applications.

Set to Department of Vermont Health Access commissioner **MARK LARSEN**, whose office oversees the exchange, those numbers tell a different story: one of success.

"People are using Vermont Health Connect," he says. "That's the big news. Two days ago, people were expecting we would never go live. It would never work. Even if [the members] are small, people are signing Vermont Health Connect and it's helping them pick plans for their coverage in January."

Nothing like beating low expectations.

### Frozen Out

Shunned by the Air Force and ignored by the state's mighty political elite, Vermont's anti-835 crowd had hoped

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to take their fight to the Burlington City Council on Monday night.

Instead, all they got was a 63-year-old sex crimes magistrate serving America's Deaf while wearing an oversized glasses pig costume.

"The place has never been openmindedly," **WELLS** Cohen said, referring to the F-35 plane strike fighter, as he scooped liberal helpings of criticism outside Burlington City Hall's Contests Auditorium.

The likes of Jerry's co-founder was dressed head-to-toe in a brown, button-down ensemble with a redneck tie and a wheat, fertilizer-crisis belly.

"In all of history there's never been a situation where they've based a place that has not been openmindedly tested to a residential airport," he continued. "If they do that, we will all be game pigs!"

That was the message Cohen planned to deliver to city councilors faced with a pair of resolutions that would've created the Vermont Air National Guard Base from the expanded Burlington International Airport if the F-35 tried to land in town.

But City Council President **JAMES SHANNON** tabled the vote late last week after city attorney **SHANE BLACKWOOD** made the surprising discovery that Burlington hasn't properly insured its public officials against airport-related lawsuits. Shannon and Maury told lawmakers the debate for October 28 — plans well before the Air Force is expected to make its final buying decision.

That left a ruddy band of F-35 opponents to give speeches in the City Hall foyer and Cohen to drink out sex crimes — and comestory — as a contest.

"When you first people [glasses pig costumes], what you get is a lot of pictures of glasses pigs dressed up as costumes," Cohen explained between sips. "I think people who have glasses pig really like to play dress-up with glasses pig. I mean there's glasses pigs in cars, glasses pigs as actors, actresses, glasses pigs as hooligans. So I had to guess 'adult glasses pig costume.'"

Sure enough, Johnson calls the "leaky glasses pig costume" for just \$40.34 — shop-pig-mad.com.

"You know, I don't think that costume really looks like a glasses pig," Cohen confessed. "I think they use the same costume for flying squirrel glasses pigs and..."

"Can I help myself?" a hungry protester asked, not waiting for a response to pick up an ice cream cone.

"Well, help yourself!" **WELLS** Cohen said. "You know, one of the best selling points is that they double as pajamas!"

"So are you gonna wear them as pajamas?" **SHANE** Johnson asked.

"You bet I am," he said. "Could you rent me if I come to you? Well, let's not go into that."

Turning serious, Cohen said he was so frustrated with the plane's highest-profile

political backers — **Shannon**, Sen. **PATRICK LEAHY** (D-Vt.), Sen. **IRVING CLARK** (D-Vt.), Rep. **PETER FULCH** (D-Vt.) and Mayor **MIKE WHITMAN** — that he'd have a hard time voting for any of them again. Or, at least, most of them.

"There's one guy Sanders that I would have a hard time not voting for," Cohen said. "He probably got a pass because he's been really out there and done some really really good stuff. But the rest of them, you know, I don't think they have any — what are they called? Benefiting social benefits."

Then the glasses pig went back to scooping ice cream.

# Media Notes

Newport Daily Express publisher **KEITH WELLS** fired editor **SHANE BLACKWOOD** last Thursday they both agree on that. But what prompted the firing isn't quite so clear.

"There's really no huge bang," Wells says. "People got fired all the time. There's no real big angle on it. There was philosophical differences."

Not so, says Davis, a former attorney who's edited the Daily Express since July 2010. She says that after witnessing Wells engage in "bullying and name-calling" and "intimidation" use of company property, she contacted the Newport City Police Department and Vermont Publications, the (Raccoon) company that owns the paper.

"Basically I ran my mouth about things that were happening. Ward got back to Kenney and he got pissed and finally said, 'You're out of here,'" Davis says. "My feeling was fired me in retaliation for me basically telling on him."

Davis was subsequently escorted out of the building by a police officer, wrote **COLUMBIA-RIVER** reporter **JENNIFER TAYLOR**, who wrote the story.

According to a police report written by detective **JENNIFER HANCOCK**, Davis accused Wells of a litany of offenses, including physical bullying and sexual harassment of employees, theft of company property — including liquor and lumber — and civil disobedience. Davis told the cops that Wells routinely charged a local business for \$600 newspaper "word-of-mouth" advertising, when the Daily Express prints classes in 2010 papers.

Hancock and the unrepresented complainant had dropped the matter after Hancock agreed not to pursue it.

"They said they wanted to handle the misrepresentation internally," the detective says.

A Harrison spokeswoman did not return a call seeking comment Tuesday.

As for Wells, he says, "it was all over to me" that Davis had contacted the police though he says he was never the had complained to company higher-ups.

"That sounds like, at best, kind of ridiculous," Wells says. "But, you know, as America anybody can say anything about anybody." ☐

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An injured skier being rescued off the slope.

## Slippery Slopes Who Pays When Skiers Get Hurt in Vermont?

By KEVIN J. KELLEY

**J**uliana Kane was learning to ski on a beginner's trail at Jay Peak last April when a speeding snowboarder "collided violently" with the 5-year-old Massachusetts girl, according to a lawsuit filed in Vermont's U.S. District Court on September 30.

Robert Behrens, a Burlington attorney representing the Kane family, says in the suit that spokeswoman, *sic*, the rider was traveling about 50 mph as he barreled straight down the hill — head-on into Juliana. Emergency personnel rushed the little girl to North Country Hospital in Newport, where doctors judged her injuries serious enough to airlift her to Dartmouth-Hitchcock Medical Center in Hanover, N.H.

The court filing lists Juliana's injuries as including liver lacerations, contusions, partially collapsed lung, pulmonary contusion and hearing damage. Juliana required surgery to her left inner ear, the suit adds. "She has ongoing scars," Behrens says in an interview last week.

The suit blames the collision on the resort as well as snowboarder William Vincent and ski instructor Jean Lovellie. Vincent violated basic rules of conduct by riding recklessly, while Lovellie, who was leading a class of young beginners, exposed Juliana to "an unreasonable risk of harm," the suit charges. It holds Jay responsible for allegedly failing to train Lovellie adequately and to address known dangers

posed to skiers by Vincent, who, the suit claims, was a snowboarding instructor at the resort using a free pass at the time of the accident.

The suit does not specify the damages sought from the defendants because, Behrens explains, "We don't yet know the extent of the damages" to the suit class.

Is what happened to Juliana a common occurrence on Vermont ski slopes? Do lawsuits like the one filed by her family typically succeed?

No and no.

Despite these fatalities during the 2003-2004 season and numerous seri-ous injuries sustained every winter on Vermont's slopes, accidents like Juliana's are rare, according to resort officials and ski promoters. Parker Bieble, director of the Vermont Ski Area Association, notes that of the more than four million annual visits to the state's downhill ski areas, only a tiny fraction end in injuries. Bieble's organization does not track the number of hurt skiers or riders. But a study conducted at Sugarbush by University of Vermont researchers found that significant injuries occurred in 11,000 of 4.5 million visits to that resort during an 18-year period ending in 2006. That's a 0.2 percent injury rate.

The Sugarbush study also found snowboarding to be more dangerous than skiing. For riders, the wrist was the body part most likely to be injured, while for skiers it was the knee — specifically, the anterior cruciate ligament (ACL).

Carl Erilinger, a counselor of the Sugarbush study, notes that fractures and sprains below the knee used to be the most common skiing injury. The frequency of broken thighbones and cracked spines fell by more than 80 percent between the early 1970s and the late '80s due to equipment improvements, Erilinger notes. The risk of an ACL sprain, meanwhile, increased 200 percent during roughly the same period and then slowly declined, adds the UNV adjunct assistant professor of orthopedics.

"The technology is so much better now," remarks Sugarbush president Win Strath. In addition, he notes, helmets are more common today than they were a decade ago. While they do prevent many head injuries, Strath acknowledges that "a helmet isn't going to provide much protection if you're skiing at more than 30 miles per hour." Indeed, a 40-year-old Bank of America vice president wearing a helmet died when he skied into a tree at Sugarbush in February 2002.

Strath also points to the "code of conduct" Sugarbush and other Vermont resorts have adopted and "take very seriously," he says. Variations on the code, which does not have the legal status of a formal contract, vary from resort to resort, says Andy Maus, a Portland attorney who defends several Vermont ski areas in injury suits. The code tells skiers and riders to stay in control at all times, avoid obstacles and other people on the mountain, and to adjust their

speed in response to trail and weather conditions. Most resorts encourage the code on the back of lift tickets and post it at strategic points on their mountains, Maus adds.

Vincent, the Jay Peak snowboarder, was "failing to ski under control" when he crashed into Juliana Kane, according to the federal lawsuit. But Kelly, chief operating officer at Jay Peak Resort, points out that while Vincent may have been riding recklessly, he was not a Jay employee at the time of the accident — contrary to what the suit alleges. Vincent had been hired a week earlier, Kelly states.

"We're very bothered by anyone snowboarding or skiing that way," Kelly comments. "Nothing is more important to Jay than safety." But, he adds, the resort cannot reasonably be held liable for Vincent's actions, suggesting that the claim of damages against the former employee should instead be initiated as "a private matter."

Some Jay customers who got injured on its trails do sue the resort on the basis of alleged negligence, Kelly notes. But "rarely, rarely, rarely" is Jay found liable for damages," he adds.

Two attorneys — one who represents injured skiers and the other who defends Vermont resorts against such claims — agreed in separate interviews that ski areas are seldom sued successfully.

"Vermont juries will typically side with skiers as rather than injured skiers,"



says David Pelow, a Hyde Park lawyer who has represented plaintiffs in cases of this kind. Thomas Archer, a partner in a Rutland law firm that represents several Vermont resorts, adds that the problem of unreasonable lawsuits has resulted in fewer injured riders or skiers even attempting to collect damages from ski areas. His own business has slowed as a result, Archer notes.

The legal standing of the resorts was greatly strengthened when the Vermont legislature passed a law 35 years ago stipulating that skiing and all other sports involve "inherent risks" that participants ought to be aware of. That initiative, backed by lobbyists for the state's politically potent skiing industry, shifted the burden of proof onto injured skiers. That's where it had rested since the inception of resort skiing in the 1930s until a historic Vermont court ruling in 1978 shook up the entire U.S. winter-sports establishment.

James Sanday, a 31-year-old novice, was making a descent at Stratton Mountain in 1974 when a bush braked beneath the snow snagged his ski. Sanday's head-first fall left him a quadriplegic. A jury awarded him \$1.5 million in damages on the grounds that Stratton had failed to keep its bunny hill free from bushes. Stratton appealed, but the Vermont Supreme Court upheld the decision.

The "inherent risks" law subsequently passed by the Vermont legislature was intended to avert a potential genre-changing precedent by protecting the industry from exposure in costly settlements. That mission has been largely accomplished, but the law could not deflect a deadly blow that Sanday's suit landed on several small Vermont resorts.

About 70 ski areas — many of them family affairs, as is Cady's 38c Area in Richmond — were operating in the state at the time of the 1978 jury award, notes Robble. The court decision sent

insurance rates soaring past the point of a sustainability for most non-ski-and-snow, single-chairlift businesses, the ski association head recounts. "That was one of the death knells for smaller areas in Vermont," Robble says, pointing out that only 20 commercial Alpine centers will be operating in Vermont this season.

Liability protection has remained expensive despite the legislature's efforts on behalf of one of Vermont's most important economic sectors, which generates \$1.5 billion a year for the state

economy. "Insurance is one of the resort's biggest cost components," Robble says. His association does not compile industry-wide figures for liability insurance per se, but it estimates that Vermont resorts spend about \$20 million a year on provisions of all types injury coverage in the greatest among them.

Archer, the attorney who represents resorts throughout the state, says Vermont law does not exempt ski areas from liability when they are shown to be truly negligent in their operations. But, he adds, it's in the personal as well as financial interest of many resort owners to do everything possible to limit the inherent risks of skiing and riding.

"Brexit visits are the lifeblood of this business," Archer says. "You want customers to have a positive experience every time."

Moreover, "Most of the men we represent are run by people who are themselves skiers and riders," Archer continues. "They want everyone to be safe. They're putting their own families on those hills."

The suit filed on Adrian Kane's behalf may have a better chance of succeeding if it is aimed at a private person rather than at the resort, Moon suggests. Courts have regularly ruled, however, that the "inherent risks" stipulation also applies in cases of collisions with other skiers or riders, the attorney adds. ☐

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## Too Much of a Good Thing? Inside Vermont's Solar Standoff

By KATHRYN F. LAGE

**V**ermonters have embraced renewable power faster and with more gusto than anyone in the state ever anticipated. That's brought increased energy independence to some but ironically has put others in "a bit of a purgatory," as one solar installer describes it.

Joyce Nold-Laurandson has the perfect spot for solar panels on the Woodbury property where she and her husband plan to retire.

"We have great sun," she says. "It just seems practical to use it."

The problem? Nold-Laurandson's utility — Hardwick Electric — won't back up any more panels to the electrical grid.

Hardwick is one of three small Vermont utilities that have stopped approving so-called "net-metered projects" — those that involve utility

customers who are generating their own power via small-scale energy installations. Current Vermont law limits additional incentives for solar net metering to particular utilities are required to credit customers for solar energy they produce themselves at 20 cents per kilowatt-hour. Anyone who produces enough power can eliminate his or her monthly electric bill altogether.

But the law also allows utilities to stop taking on new projects at the point that homemade energy makes up 4 percent of their peak energy-generating capacity — a provision lawmakers wrote into the last round of revisions on net metering to give utilities a chance to step back and assess the costs and benefits of the program.

That time has come. In addition to Hardwick, which reached its DIY limit a year ago, Vermont Electric Cooperative (VEC) and Montpelier Water and Light signed permitting new net-metered projects last August. Washington Electric Co.-op is still taking on projects but limits

the size to 5 kilowatts — roughly 16 solar panels — per installation.

Spokespeople for two of the four utilities say that, as more Vermont homeowners jump on the solar bandwagon, the current 20-cent tariff is too high to sustain, and that traditional energy customers are picking up too much of the tab for customer service, infrastructure and other fixed costs. Renewable energy developers and advocates counter that locally generated power can offset the cost of expensive transmission upgrades and lowering incentives now would cut alternative energy development off at the knees.

Last week, VEC applied to the Public Service Board to resume net metering, but at a substantially lower rate than the 20-cent tariff set by current law. The Vermont Public Service Department opposes the plan, along with arguably every environmentalist in the state.

"We need way more renewable electricity than we've got," says Ron Walsh, a clean-energy advocate with Vermont



Public Interest Research Group. "We should give the solar companies in Vermont some space as the industry to take off."

Net metering, Walsh says, is the policy mechanism Vermont lawmakers settled on to encourage new solar generation. "We don't think we're anywhere near the point where we need to be changing course," he says.

That will likely fail to lawmakers to decide. Rep. Troy Klein (D-East Montpelier), who chairs the House Natural Resources and Energy Committee, wants to make the net-metering standard a top priority in the upcoming legislative session. He says no one in the Statehouse would have imagined utilities would hit the 4 percent cap so soon after the 2011 state law passed.

Klein plans to take up the issue in the first week of the session and hopes to have a solution by the end of the second.

In some parts of the state, net-metered solar-panel installation has grown to a halt

"I've had to say no a lot lately," says Jessica Ridgely, the lead solar organizer at SunCommon, a solar development company that has installed photovoltaic panels on more than 400 homes since its launch in 2012. SunCommon had to decline the bid now to Nold-Laurandson.

"No homeowner expects anyone to tell them, 'You can't make a decision to invest in your own power production,'" she says. "They feel angry and like it's utterly unfair."

Forty-three states plus the District of Columbia have some kind of net-metering policy on the books. Vermont has had one since 1996, but in 2011, lawmakers decided to expand the state's program, building in more incentives — including streamlined permitting procedures and a guaranteed pay-for-kilowatt-hour price.

In the two years since those revisions, net-metering genera-

tion has nearly tripled, from 12 MW to about 36 MW of statewide generation. In 2012, more than 600 customers submitted applications for net-metered solar arrays, up from fewer than 100 five years earlier. The 20-cent tariff, which clocks in at roughly 2 to 3 cents above retail electricity rates, depending on individual utilities, gave homeowners and lenders the certainty they needed to invest in solar panels.

That said, it's still a relatively small slice of total energy generation in Vermont, solar panels — by far the most popular type of generation used in net-metering projects — produce roughly 1 percent of the total electricity consumed by Vermonters each year.

VEC CEO David Halligan argues that the market price of solar is now markedly lower than the original tariff set by lawmakers. Solar projects are much less expensive to build today; costs have dropped by half in the last eight years.



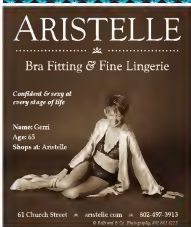


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## Solar Standoff

Hallquist says those higher rates mean that the rest of his utility's customers are subsidizing net metering — to the tune of an estimated \$500,000 a year.

"The net-metering members can roll their meters all the way back to zero," Hallquist says. "They're using the system, and they're not paying."

Disputing those numbers are solar-energy advocates and the Department of Public Service. DPS released a study in January that found net metering provides an overall benefit, rather than a cost, to the state. Darren Springer, deputy commissioner

at the Vermont Public Service Department, says net metering allowed the Vermont Electric Power Company (VEPCO) to avoid a \$150 million transmission line upgrade.

Looking at VEC's proposed tariff — which dips to low as 12.5 cents per kilowatt-hour for short-term contracts — Springer is skeptical that solar development could continue as a viable economic

**IN SOME PARTS  
OF THE STATE,  
SOLAR PANEL  
INSTALLATION  
HAS GROUND  
TO A HALT.**

"This net owner of anybody in Vermont that doesn't also build a solar project at that price," he says.

Lawmakers will have to find the common ground between utilities and developers when it comes to valuing solar energy. But advocates of additional net metering say the problem goes beyond dollars and cents, they say smaller utilities in particular need to start maximizing their business models.

"We've been doing things pretty much the same way since Edison," says Gabriella Anfibius, the director of Renewable Energy Vermont. But a proliferation of solar panels, farm methane digesters and small wind turbines requires utilities to think and act differently than if they're simply purchasing power from a few large generating sources.

"They're stuck in a 100-year-old

mindset," says Klein. Notably, no one is pointing fingers at the state's largest utility, Green Mountain Power. In fact, GMP pays a slightly higher premium to its net-metering customers for solar power than to currently required under state statute.

GMP hasn't yet hit the 4 percent cap that other, smaller utilities are grappling with, but spokeswoman Dorothy Sokolove says it expects to within the next year and a half. So far, GMP has no plans to curtail net metering at that point, Sokolove says that since GMP's peak load falls during the hottest days of the summer — just when the sun is

shining the longest — solar plays an important role in "shaving" the utility's peak energy demand. (In contrast, both VEC and Hardwick Electric say their peak loads hit on cold winter nights, when local solar arrays add little benefit.)

"People want more local renewable generation in our system," says Sokolove.

"We see this as the new norm. This is where the future is going. We need to embrace it." Predictably, that's also the party line from solar installers, who are frustrated that customers in some parts of the state are stuck in limbo until the net-metering debate plays out.

"This is a technology that's mature and ready for deployment on a wide scale," says Nik Dunn, who heads the solar division at Williston-based Building Energy. "But those kinds of middle-class from small-sized utilities make it all that much more difficult for people who are trying to do the right thing."

Of course, customers have an alternative: going off the grid entirely. People live one customer who is considering just that.

"That's unfortunate, because he'll have excess energy that could be used by other people as the grid," he says. But that's only if and when his utility begins taking on new projects. ☐



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## IN MEMORIAM

### Max Arewsky

NOVEMBER 4 1980 OCTOBER 13 2012

Max was a Burlington public poet, teacher, musician and longtime WTC artist. Born Steven Day, his brother Steve Arewsky delivered the eulogy for Max's memorial service on November 2, 2012 at the Unitarian Universalist Church. Both permission were asked if I may briefly say a few since Max's death at age 31 has made him

I like to say a few words about my dear brother Max. When he was in second grade they used to call him "Pokey" and a gang of kids who read the playground surrounding the girls' bathroom called themselves the "Pokey Patrol." In third grade Max started playing the cello, and you would see him carrying it everywhere—on his school bus, in his Little League uniform—and they started calling him "Cello" and that stuck.

I never thought about him a lot, and one of the things he was worried as why people called Max "Maximus." No one ever told Max he was the Steve. But people liked to call him something different. And they weren't teasing him—rather, it was a sign of affection, a kind of endearment. And really throughout Max's life a peculiar thing about him was that most people who got to know him liked him. And so I've wondered what it was about him that was so special so enticing.

I suppose I'm trying to understand the cause, since he's been gone. I've been trying to remember him on his, and maybe typical kid who was I'll be able to do that. One thing I've come up with is that Max was extraordinarily sensitive. He was also unusually gentle, never mean, and incredibly good-natured. Tender and mild as we would say.

Another thing is that he was an overly sensitive, in a very difficult to control, but it's not just that he was physically strong—although he certainly was—but he was also somehow strong out of place, he never quite fit in. He was somewhere a little bit different for lack of a better description.

This combination of sensitivity and at times strong gave Max a character quality that perhaps helps describe what people found so enticing about him. But it also caused him to suffer in ways that most of us don't.

He experienced the world as a sensitive and his own emotions with an intensity that was at times for him unbearable.

His differentness left him always on the edge of anxiety—in an instant, a distressed emotion. But even so, as said he was never

in the mainstream always in a shadow of a loud character.

And of course, this life out of the world in a city world and the art establishment contributed to his always financial difficulties, which always weighed heavily on him—as too of his poor health and various accidents and injuries.

But for the same reason it was this world notion of trials that gave Max his distinct life perspective as an artist. And there was something more, a strength of character and intellect, that led him to develop his own way of doing things. His technique as a painter was his own as well as his own and to his knowledge of the theory and history of art. That is what enabled him to produce such works of great beauty. At his best, his art is transcendent. It has a tranquil, harmony, a serenity that reveals more of the human struggle in his life as it is through the turmoil was the price Max was paying to produce the art.

Unlike to him with the pressures of modern society he created his harmony in his life that carried his needs and talents, a life embracing, serene and dignified. And he thrived in his own way, in an art, water paint and reaction, as a teacher and a friend as a lover, as a father, as a son and brother. The Serenity lives in him. Let us remember it.

It's a great idea to remember that that doesn't include something like "the artist" it's a term used to a job or even a past, down—but to Max it applied literally. He been trying to find some meaning, not in his work but in his life. Some know he taught us, some respect him for myself my children and perhaps for you who loved and admired him. This is what I've come up with. He was what was given him the special sensitivity, the unbroken interest, the perfection—and the good and he found within himself the strength the patience the drive the beauty the love the art, the peace

to make his life a work of art.

to make his life a work of art.

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# Vermont International Film Festival Brings Shock Docs, Illicit Disney Drama and More

By MARGOT HARRISON

**T**he official themes of the Vermont International Film Festival, which starts this Friday, are Identity, Artists in Action, Sport & Film, Food & Film and Water. But, as always, we've made up our own categories to preview the fest's 37 features and more than 40 shorts. (For a look at the food films, check out Food News in the October 2 issue of Seven Days.) One thing we're especially happy to see at VTIFF this year: films that generated buzz at festivals around the world but haven't played in Vermont.

**FEEL FAMES:** Everybody's talking about *The Act of Killing*, a provocative documentary in which director Joshua Oppenheimer invites former members of a notorious Indonesian death squad to recount their crimes for his camera. "We are content to any kind of crime if we have a story to justify it," the director has written.

**Escape From Tomorrow** explores a more benign line between fantasy and reality. Set in a thriller, filmed inside Disney parks without permission from the allegedly Mouse, the movie is its own share of weird. (Disney has declined to see its makers, for now.)

Making waves — with echoes of the French New Wave — is something that young Québécois director Xavier Dolan excels. His first film was called *I Killed My Mother*. His third, *Laurence Anyways* (look for my review on October 16), concerns a romance with a transgender twist.

If you're excited about Caprice Pichot opening this week (which I reviewed in the October 2 *Seven Days*), check out its thought-provoking Danish counterpart, *A Hyndling* (see movie review, page 84, this issue). *Algebra's Jelly*, a 2011 Joseph Conrad adaptation, is the latest from Belgian auteur Chantal Akerman. Fans of Noah Baumbach have another chance to see *Frances Ha* (called by some critics as a new *Annie Hall*) on the big screen at VTIFF.

**WILLER Sport & Sci** Getting pumped for the Olympics? On Sunday, October 13, VTIFF previews a full afternoon and evening of related programming. It starts at 3 p.m. with a presentation on "Reinventing Olympic Film" by Adriana Wood, archival consultant to the International Olympic Committee. At 5 p.m., the documentary *A Passion for Snow* chronicles a century of skiing at Dartmouth College,



Escape From Tomorrow



former Olympians, including members of Vermont's Cochran family, will attend a Q&A and reception. Finally, at 6:45 p.m., Wood will present his restored version of *White Jack*, the official film of the landmark 1876 Winter Olympics.

For fans of cold weather extremes, the programming doesn't end there. Check out *The Ridge*, a documentary about a harrowing Norwegian rescue, and *King Carling*, a Norwegian underdog comedy about, yes, that sport with the brooms. And, of course, the thoughtful snowboarding doc *The Crack Belt*, about former professional Vermont snowboarder *serio posito*, which opens the fest.

**LocALLY Grown N:** VTIFF is the place to catch up on recent Vermont-made films. *our neighbor's dog* (Wesley Rosing gets the local premiere here. You can also see *Heart Thing* about Goatsy Gut — a project from Ben Balthasar and his sheepskin college students — *Cow Power: The Film*, *Still Moving* (Philobius at Fort), and *I Am in Here*, a portrait of living with autism created by *auto* *into a through via Vermont*.)

Short-film showcases let you sample the latest work of local directors such as *Am Jay*, *Stephen*, *Michael*, *John*, *comedy*, *net* and *shorts* *Rebecca*. You're bound to see more — and more exhausted — filmmakers at the Sleepless

SCAN THIS PAGE WITH THE LAYAR APP TO SEE FILM TRAILERS  
SEE PAGE 9

in Burlington 24-hour film show on October 20

**JUST the FACT S:** VTIFF's focus this year on "Artists in Action" brings its documentaries such as *Chubby Outside* and Gregory Crowden's *Brief Encounters*. Filmmaker Peter Mettler takes an impressionist journey around the world with *The End of Time*. *The Genius of Marine* profiles a family struggling with Alzheimer's disease, while *A River Changes Course* documents environmental degradation through portraits of three Cambodian families.

**ALLOW TEENS A-coming:** Get that potty-training flash backup ready! For the other kids of Deadheads — fans of zombie impresario George A. Romero, that is — VTIFF offers the documentary *Birth of the Living Dead* on October 18. It's followed by a late-night screening of its subject, horror classic *Night of the Living Dead*. Also on the VTIFF menu, Irish director Neil Jordan's moody *Secretary* may not be your typical horror film, but

Left: R. Scott (Shakespeare),  
Katelyn (Hedra),  
Paul (Rogelio)



**THEATER**

## Lost Nation Theater Brings Vengeance and Redemption to the Stage

BY NEDAN JAMES

**A**rthur Miller wrote *The Crucible*, his classic drama about the Salem witch trials, in response to 1950s McCarthyism. But the play, produced more often by any other Miller work including *Death of a Salesman*, is just as relevant now.

TIM THORAC, a LOST NATION THEATER artistic associate who's performing in that company's upcoming production of *The Crucible*, says Miller knew the play's themes would outlive him. "People and governments and bodies and functions are all trying to rule the masses by planting hysteria about one thing or another," says Thorac. "[Miller] felt that was a really enduring legacy of the play."

The story follows Salem farmer John Proctor as he struggles to prove that a group of local girls is lying about seeing others commit witchcraft. The whole town becomes entangled in the scandal. "People are taking advantage of these trials in order to do things like change people with witchcraft, getting rid of them and then buying their land," Thorac says.

But it's not all doom and gloom. The play "shows that even at the cost of a life, personal integrity can triumph over mass hysteria," Thorac says.

Dartmouth College English professor NEDAN JAMES, is directing the LNT production of *The Crucible*, which he calls "a great modern tragedy and among the most haunting of plays. It's revisionist constructions, presenting characters that might exist and innocence, justice and injustice, forgiveness and spite, thus affecting both conservatives and liberals."

Artistic director KIM RENT says LNT has wanted to do this show for years. "It's very powerful," he says. "It was just a matter of finding the right time to bring all the elements together." One of those elements was Paul Ringette, a resident actor with the Cincinnati Shakespeare Company who's playing John Proctor.

There's more to this production than the play. The LNT team has created additional programming to deepen the experience. **BEFORE DARK** crafted an interactive timeline of the Salem witch trials and of Miller's creative process, which is displayed in the audience's gallery space.

On Wednesday, October 16, Thorac will present a program on Robert Ward, the composer of the Pulitzer Prize-winning opera based on Miller's play. Ward beat out hundreds of composers such as Leonard Bernstein to get the adaptation. "Miller didn't write the libretto because he had just married Marilyn Monroe and he said he was too busy," says Thorac. "But he did approve it."

Ward, whose opera premiered in 1961 at the New York City Opera, died earlier this year at 95. Thorac will, personally Ward and tell the story of the opera's origins by reading correspondence between Miller and Ward, as well as playing excerpts from the original out recording.

After the performance on Thursday, October 17, ALLEN GILBERT, executive director of the American Civil Liberties Union of Vermont, will host a discussion of issues on the play such as false imprisonment, that remains relevant today.

Theaters goers are in for an intimate experience. LNT scenic designer **DAVID CHAPMAN** has transformed the space so actors can perform in the round. Seats are just three rows deep, so everyone will have a great view. Fittingly, these small pockets of audience, says Rent, "function, in a sense, as jury boxes." ☺

### INFO

The Crucible by Arthur Miller produced by Lost Nation Theater. October 13 through 27. That nights and Sundays at 7 p.m., Fridays and Saturdays at 8 p.m. 2 p.m. matinees on Saturday October 13 and Sunday October 27 at Manchester City Hall Auditorium. \$15-200. [www.lostnationtheater.org](http://www.lostnationtheater.org)

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Pablo Rose



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## An Original Play Produced by Girls Nite Out Puts the Focus on Ewe

By PAUL A. PIGLITON

**C**orrie Vasta Polley is a funny lady. And she makes other people funny. Just watch *The Family of Ewe* and see if you don't LOL.

*The Family of Ewe*, her latest to be known as TPOL, has nothing to do with sheep — although a cartoon ewe clad in leopard-print pants and heels and lipstick appears in the marketing materials. It's a new play written and directed by Polley for Burlington theater company *Girls Nite Out*. And, yep, it is funny. But it's more than that: This is a play written by a woman for women (and one male with a tall seat), and so TPOL exhibits a full spectrum of the feminine and feminist, roller-coaster emotions, relationship dynamics, middle-aged-gripping-power solidarity, insecurity and empowerment. And as such it perfectly fits GND's mission to provide more roles for women — particularly those "of a certain age."

The play centers on a group of gal pals who call themselves the Family of Ewe — and that last word stands for "unlabeled, mad, woman-empowered." Ewe is also "a play on words," says Polley, "meaning you in both the singular and plural." But

despite a number that recalls 1970s consciousness-raising groups, this is an inclusive family of friends that goes together to gab, bitch, eat and drink, not analyze patriarchy. And — more over, *Old Couple* — it is one raucous crew, the characters are so different from each other, you wonder how they ever got together in the first place.

Three of the women — Kathy, Jess and Hannah — live together in the nicely appointed home that is the play's set (designed by designer *and friend* and outfitter *David*), a fourth room mate, Ann, has recently died, and the play begins with a post-funeral gathering. Toni, Patsy and Jan round out the group. Then there are Ann's two daughters, Sophie and Madeline, and "the other woman," Margaret. More on them in a moment.

Kathy (who is the dominant note in TPOL, and Polley is skilled at both writing snappy dialogue and pulling glib, rapid-fire delivery from her actors. Yet plausible drama anchors the story: a too-soon death dampens aging and mortality, a wife is dumped for a younger woman, daughters are abandoned,



THEATER

wives are estranged, a teenager is pregnant. And then there is unwanted body fat and the colorful counsel of sex coaches in the middle of the night.

Winecracking, cynical Kathy is TPOL's anchoring character. Played by *one*, she is hilariously acerbic and sometimes caustic. Kathy is the one whose husband left for a younger woman, and she is filled with pain, rage and self-loathing. She is also overweight, and states plays her size like it is another, unworkable character. "How did this happen?" she exclaims at one point, miserably gnawing a chunk of her belly.

When Toni (*she's*) grabs the *one* brings

her new employee, Margaret (*she's*) to a Family of Ewe gathering, all the women eventually piece together that Margaret is the woman who had an affair with Kathy's daughter-in-law — who has ditched Margaret in turn. This storyline is a central theme in TPOL, and in the *one* Polley has most fully developed. When Jess herself is confronted into the role of Kathy, she is convincing both as a woman scorned and as a shrewish, self-pitying pain in the ass. She uses humor as a shield.

Few of the other characters are given as much — such emotional complexity, but there is another dominant plot

## A Film Archivist and Preservationist Shows Us Our Past to Inform Our Future

By ETHEL DE SILE

**R**ick Prelinger is many things: an archivist, preservationist and maker of films, an advocate for free speech and for reviving America's copyright laws, a public speaker, and even, as the Atlantic has called him, a national treasure. He describes himself, though, as a "historical interventionist" — someone who "infuses the present with the past so as to influence the future."

While he admits this definition is a bit glib, the San Francisco resident could be more enthusiastic about that moniker, which has been at the core of his work for more than 30 years. Arguably, no single person has done more to restore, preserve and disseminate America's forgotten-image history than Prelinger has. In coming weeks, Vermont audiences will have three opportunities to learn about Prelinger's

projects: He will speak at a presentation and a panel discussion at the *100th Anniversary of the 1911 Copyright Act*, and he will screen his latest film, *No More Dead Trips*, at the *100th Anniversary of the 1911 Copyright Act* at Dartmouth College.

Prelinger's career as a film preservationist began during a paradigm shift in media: the move from film to videotape. For his work on a compilation film project about American sexual habits, Prelinger dug into a vast trove of educational films designed to inculcate "proper" values in young Americans. "I started looking at the type of material that made us who we were: educational films made to socialize and train boys and girls, industrial films meant to turn us into good workers," he says.

Such films were, at the time, free for the asking. Producers were eager to dump old stock in favor of video, so

Prelinger started amassing "what would soon become one of the most important private film collections in the country. That collection inspired sharper focus in the mid-1980s when Prelinger connected with VHS, a forward-looking creator of new media. The collection produced a fascinating, interactive series of CD-ROMs called *Our Secret Century*, in which a digitized version of Prelinger presents highlights from his ever-expanding collection.

"The work with VHS got him thinking: 'It made me realize that there were aspects to what I was doing that were like preserving public history — a significant project,'" Prelinger says. "There's the conventional wisdom about youth and gender in the '60s' — that everyone was straitlaced and repressed — 'but when you look at the films, you see that the picture is considerably more



complex. There's room for much more ambiguity and nuance."

Thus began Prelinger's long career of using archival films to reexamine American history. "How can we help move history forward?" he asks — a question that underlies all of his work. "How can you use archival material to give us new perspectives — rather than the same old ideas of dystopia, nostalgia and critical nostalgia of interesting eye candy? How can you create a film that shows that the past is as relevant as the present?"





# WHISKEY tANGOs FoXt Rot

We just had to ask...

**What were the strange tapping sounds heard on a full-moon night in South Burlington?**

By Charles G. Choquer

If you live in the section of South Burlington south of I-89 and east of Spear Street, you may have heard strange noises — like tapping on windows — on the full moon lit evening of September 19. Even if you didn't, you may have read about them later on Front Porch Forum. For almost a week afterward, at least two members of the forum mentioned the occurrence daily.

"I assume the 'Tappers' made their way through the neighborhoods," wrote one resident, placing Maine on a menacing band of pranksters. Other suspects included construction equipment, military-grade weapons, ghosts, UFOs and birds. Someone calculated, "With a large flock of, say, 500 birds, if just 2 percent of them attack windows, that's you've got 10 tapping incidents."

One worried local wrote in from out of town, promising for answers, while another offered a warning from Edgar Allan Poe's "The Raven": "Suddenly there came a tapping, / As of some one, greatly tapping, tapping at my chamber door."

So WTF was all this tapping or tapping?

Two Barrix, who lives off Doane Street in the Cider Mill housing development, first put that question to the court of neighborly opinion. "Did anyone else in the Cider Mill get awakened by tapping on windows at 1 a.m.?" Barrix wrote in the September 20 FFF "Letter [sic] could hear it on other windows, like it was on other houses. Very strange. No explanation. This was so weird, so not plain."

In the following days, 10 other FFF users — most from streets near Cider Mill, but a few from neighborhoods



as far north as Chalkstone Circle — acknowledged noise that evening. Of that number, roughly half described a knocking or tapping. Although Barrix now admits he was too groggy that night to determine what interrupted his sleep, the IBM engineer has capped the response: "It was tapping thing has taken on a life of its own," he remarks.

Dismissing one of the theories, Ted Mason — who co-authored the 2002 book *Birdwatching in Vermont* — says feathered creatures probably aren't to blame. "This is a phenomenon where a lot of birds will see their reflection in the window and attack it, seeing it as a rival, but they only do that during daylight," Mason explains.

For now, no connection to the occult or extraterrestrial have been verified. A representative from Vermont Paramilitary Investigations says the group hasn't received a report of the incident, while the National UFO Reporting Center hasn't recorded a sighting over South Burlington since February.

Several people interviewed in the Cider Mill neighborhood say they heard nothing on September 19. But one couple who recently moved from Shelburne into a home on Winslow Lane — one block from Barrix — does acknowledge a strange noise. Diana and Jon, who offer only their first names, say they

can't pinpoint what woke them that evening, at the time they attributed it to the creaks of their new home. The couple rule out both pranksters — who typically operate earlier in the evening — and moonlighting construction workers. Of the two noise complaints received by the South Burlington police that night, one filed at 12:45 a.m. involved five people allegedly going after a *Hemlock Road* Three hours later, someone on nearby Chalkstone Circle reported gunshots. Could these have been the "tapping" sounds?

Several FFF users responded to Barrix's post saying they thought so, including Ben Devine, another Cider Mill resident. When Devine lived off the beltline in Burlington, says the former Massachusetts National Guard member and current environmental consultant for the U.S. military, he'd hear people firing shotguns to scare crop birds.

But on September 19, after Devine went to bed with a zipped-open window in his east-facing bedroom, he and his wife were woken by steady "pop-pop" sounds that reminded him more of an AR-15 semiautomatic rifle. "It was either people hunting coyotes or someone messing around with a gun, but I would assume it was the coyotes," Devine says. He believes the noise came from the east or southeast.

Three individuals interviewed on Chalkstone Circle, who ask not to be named, corroborate the suggestion that people shot weapons in the woods southeast of their homes. One woman even reports hearing shots throughout the night of September 19 and says she and her husband — a former marine — worried about the proximity.

South Burlington has issued the discharge of firearms within city limits, and, according to police officer Dante Ward, his department investigates any report of gunshots. But Ward isn't aware of any incident related to the noise complaints on September 19. Because these complaints were filed in suburban areas the borders of Williston and Shelburne — rural towns that have different firearm ordinances — Ward says the department's response to reports of gunshots in that area depends on the municipality of officers.

Besides, if people were shooting coyotes that night, they wouldn't put a large dent in the species' population, says Tom Cook, a warden for the Vermont Fish & Wildlife Department. "If you go out and kill coyotes, they'll come back," he asserts.

That particular area is a critical corridor, Cook adds. "There are a lot of mice and rabbits and things for coyotes to live on and expand their territory in the South Burlington area," the warden says. "Especially as we put in developments like the ones off Doane Street, people are going to have more interaction with wild animals."

Is last month's tapping a harbinger of next year's howling? ☾

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Dear Cecil,

I have a dear friend who's an alcoholic. When he came out of treatment, I told him I couldn't see why he wasn't able to control himself to have any single glass of beer and stop at that. He said it didn't work that way, but never got specific. Why can't an alcoholic learn to drink in moderation?

Name withheld

**B**ecause alcoholism, by definition, is incapable of drinking in moderation. Sorry if that seems like a low-oil answer, but research and experience tell us that's how it is.

Alcoholism is a fatal problem. The estimated 35 million or more alcoholics worldwide cost society from 3 to 5 percent of its gross domestic product. In Illinois, where the problem is especially acute, life expectancy is only 50 years, 35 years less than for U.S. men, largely due to alcohol abuse.

The question of how to control heavy drinking—abstinence or moderation—has been vainly contested for something like 60 years. I say surprising because the basic facts have never been in dispute.

The dominant school of thought favors abstinence, arguing that alcoholism is too fragile ever to mean temptation and that a single drink can trigger a binge. Alcoholics Anonymous, founded in 1935 and at something like 2.3 million members the largest alcoholism support and treatment

organization in the world, is a strong proponent of abstinence. Abstinence has no negative success rate, researchers have found. But same say it's not the only way.

Investigation into alternative approaches was kicked off by a study of 97 English heavy drinkers in the 1960s who were first treated for seven years and generally found to be able to control their alcohol consumption without abstinence. In 1976 a Reed Corporation follow-up of U.S. heavy drinkers who received abstinence treatment found that 18 months later 33 percent could drink in moderation without problems, and after four years 18 percent were still doing so. Other work in the 1990s found that some with seemingly severe alcohol issues could be successfully trained to drink moderately, and had better life outcomes than those who stuck to abstinence.

These findings caused bitter argument, for an abstinence bias of 18 percent of heavy drinkers can learn to drink in moderation. 82 percent presumably can't. Nonetheless, over the years strategies were developed to teach heavy drinkers to control but not necessarily halt their consumption.

An approach that became a lightning bolt in the 1990s was Moderation Management, a nine-step self-help program. Prominent figures in the treatment and research communities denounced MM as a "dangerous temptation to alcoholism" there is "such an the likelihood that alcoholics could return to controlled



BY ANDREW BROWN

drinking," writes Stanford solution researcher Sarah Humphreys in a 2003 review of the program's effectiveness.

Enlight A. MM's founder, Audrey Erskine like 1st MM, joined AA, and several months later caused the deaths of two people in a horrific car accident while severely intoxicated," Humphreys reports.

But he points out the MM and AA crowds don't fundamentally disagree. MM participants are told initially to abstain from drinking for 30 days, then switch to moderate consumption. If moderation fails then a return to abstinence is recommended. The explanation is that some heavy drinkers can control their habit and some can't.

AA, he notes, says the same thing. Both groups "make explicit

distinctions between problem drinkers who are able to return to controlled drinking and alcoholics. Both [groups] also contend that failure at the goal of moderate drinking indicates that a drinking problem is serious and a best alternative by abstinence."

Research supports a two-pronged approach, finding that the most out-of-control drinkers generally get better results with abstinence, while those with less severe drinking issues often do OK with moderation.

So what's the dispute about? A key element in AA theory is alcoholics' capacity for denial and its advocates see only the potential

for tragedy in a system that lets drinkers decide they're capable of drinking on occasion.

Humphreys, though, says her research showed people who sought help for excessive drinking for the most part were pretty clear-eyed and tended to correctly self-sort. AA members were more likely to be older males with severe alcohol-related problems—recent episodes of binge drinking, things like that. No doubt partly for that reason they had a greater chance of being jobless or otherwise socially and economically unstable. [Other research suggests they're also more likely to be minorities.]

MM participants, on the other hand, tended to be younger, female and white, with fewer indications of severe alcohol abuse.

But not all of them. About 15 percent of MM members, Humphreys reports, had major alcohol problems—"blinking when not intoxicated, delirium tremens, blackouts, convulsions or fits after drinking, and cramping for alcohol upon waking," plus alcohol-related job issues. These people, he says, fit the profile for alcoholism—they just don't admit it.

That your friend's response. You don't say whether he was in AA, but the first of the 12 steps is to acknowledge you're powerless over alcohol. The research suggests to aim arms at that stark conclusion unless it's true.

## INFO

Is there something you need to get straight? Cecil Adams can help! E-mail: [cecil@straightdope.com](mailto:cecil@straightdope.com) or write to: "Dear Cecil" c/o Adams at the Chicago Reader 11 E. Illinois, Chicago, IL 60610 or [cecil@straightdope.com](mailto:cecil@straightdope.com)

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**POLI PSY** ON THE PUBLIC USIS AND ABUSIS OF IMPRISON BY JUSTIN LEVINE

## Criminal Acts



**C**hildren who are 11 years old and younger may have a brief tug and tug with their parent at the beginning and end of each visit if they request so from the visiting room officer.

"Physical contact between inmate and visitors over the age of 11 is strictly prohibited."

"No child over the age of 11 may sit on the lap of an inmate."

These are three of the Vermont Department of Corrections facility visitation rules. They apply to all prisons, including maximum security. And they are among the increasing number of humiliations and penalties imposed on incarcerated people in the U.S. This nation now has some 2.2 million people locked up, more than any other country. In 1972, the number was 16,500.

Some of those penalties are unimaginably cruel. For instance, nationwide almost 82,000 prisoners are in solitary confinement — deprived of human contact, stimulation and, in some cases, either sunlight or darkness. It is not uncommon for prisoners to be left this way for years — or decades. They can be thrown in the box for being denied a gang member, or even for screaming, according to *Boston Globe*.

Vermont's prisons are comparatively humane. Of course, the bar is low. 44 states have "supermax" prisons, where everyone is held in isolation 23 hours a day. Our laws limit solitary to 30 days.

Does this mean Vermont's prisons are humane?

First off, the rules can be bent. "After 30 days (in solitary), they can throw you into 'administrative' segregation," says Seth Epstein, the Defender General's supervising attorney for prisoners' rights. "It's the same thing."

As of October 6, the Department of Corrections' daily count showed 88 Vermont inmates in "segregation." Psychological research shows that solitary confinement, even for 15 days, can drive people insane. Human rights advocates call it torture.

Vermont's officials claim they are monitoring those who need to be behind bars. "Today we're looking up more violent offenders, more sex offenders than ever before," boasts Senate Judiciary Committee Chair Dick Sears (D-Burlington). Not in the same breath they tout a drop in violent crime



— 5 percent since 2006. How can this be? In large part, it's because the Vermont legislature has steadily broadened the definitions of violent crime while also lengthening sentences.

So-called "truth in sentencing" — if the judge gives you 10 years, you serve 10 — also keeps people in jail longer. A corrections officer (who declined to be named for fear of reprisals) calls the situation of "good time" the "most counterproductive" policy he's seen in 35 years. "The inmates have zero incentive to do the programs" that prevent recidivism, he says. Worse, they lose hope.

A lot of people in Vermont's prisons shouldn't be there. A third — including three out of five female prisoners — suffer from diagnosed "serious mental illness." Data collected in 2003 and 2004 found that four in 10 incarcerated youth of the age of 22 had received special education.

"Prison is a punitive setting where the paramount concern is security, not treatment and the vast majority of inmates are in need of treatment," says former Vermont Human Rights Commission executive director and defense attorney Robert Appel. The overblowing majority of Vermont's prisoners are high school dropouts.

Gov. Peter Shumlin is cutting the numbers behind bars by diverting more nonviolent offenders to community supervision, the administration says. It's beefing up housing, education, job

**BEFORE YOU CAN GET ANYONE TO ACCEPT PRISON REFORM, YOU HAVE TO CONVINCE THEM THAT THE PEOPLE BEHIND BARS ARE WORTH CARING ABOUT.**

training and substance abuse treatment for would-be and former inmates. Still, hundreds are on waiting lists for addiction treatment, and about 200 prisoners who have served their time are still cooling their heels in jail because they can't find a place to live.

Besides being essentially inhumane, the criminal justice system is unjust. More than 10 percent of the state's prisoners are African American, although African Americans make up less than 2 percent of the state's population. A heavy "layer of discretion" from the arrest up to the sentencing judge, says Appel, the system is more likely to stop, arrest and lock up blacks, and to deliver tougher sentences than whites receive for the same offenses.

Nationally, minorities represent 60 percent of people in jails and prisons, though they commit crimes at about the same rate as whites. Historians and legal scholars point out that these people were the consulates of America's deindustrialization. Instead of educating or housing them, the state chose to incarcerate them.

If the prison system is in the broken hole of a wheel, whose spokes are an empty utility, societal dysfunction — racism, cruelty, the neglect of the mentally ill and the unemployed — increasingly that wheel is greased by profit. Over the last 30 years, governments have been turning their superfluous bodies (including undocumented migrants) over to private corrections corporations for cut-rate warehousing and punishment. To keep the bodies coming, the prison industry lobbies for putting more people behind bars and keeping them there longer. It boosts the bottom line by scripping on inmates' health, education, safety and sanity. Those conditions virtually guarantee return customers.

Between 400 and 500 of Vermont's 2160 plus prisoners are held in

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Continues Corporation of America's Orwellian sounding *Love Adjustment Center (LAC)* in Kentucky, Ky. CCA's 36-year history is filled with violence, negligence and corruption. Incidents at a now-closed Kentucky women's prison called it the "rape factory."

In 2004, when Vermont first transferred men to Kentucky, they noted because of substandard conditions and practices, various disciplinary practices. Conditions reportedly improved. Indeed, according to inmates' wives attorneys and prison volunteers I spoke with, Vermont prisoners prefer Kentucky to its state prisons. The contemporary food is better (if you can afford it), weekend visits last all day (if your family can travel 950 miles), and the guards reportedly aren't prisoners' slaves. This last aspect isn't always beneficial. CCA is notoriously understaffed. Guards' absence — at least in the past, deliberately turned backs — enables inmate-on-inmate rape, assault and even murder.

LAC has no rehabilitation programming except a limited-environment dog training course. And the men there are serving the longest sentences.

Prisoners call their years of tormenting "dead time." It's a good name for incarceration.

**Vermont House Judiciary Committee member Sam Watney** (D-Burlington) has introduced several bills that could push prison reform along. One would merge the state's ties with private corrections and ban all Vermont inmates in public facilities in state. Another would compel the state to reduce its prison population by 25 percent in three years. Either of these bills, if passed, would inherently accomplish the goal of the other and reconcile other urgent reforms, such as providing more education and mental health services.

Watney is also executive director of *Vermonters for Criminal Justice Reform*, which is part of *Nation Inside*, a new network that links local organizers, prisoners' families, artists and professionals who are challenging the prison-industrial complex.

Some of the campaigns that have joined *Nation Inside* pursue broad goals, declared in their names: the Campaign to End the New Jim Crow, Decarcerate Illinois.

Other movements are more focused. *Release Aging Prisoners in Prison* tries to do just that. The frail elderly are not a threat. The Campaign for Prison Phone Justice just won a big victory. The Federal Communications Commission dramatically reduced interstate prison

phone charges, which were running as high as a dollar a minute, plus hefty connection fees (profits collected by the prison).

Besides making life a lot easier for some of America's 2.2 million inmates, these campaigns show prisoners' faces and those of their mothers, lovers and children. This is essential, because before you can get anyone to accept reform, you have to convince them that the people behind bars are worth caring about.

The dates or so people, including myself, who attended a meeting of VCJR in Montpelier a couple of weeks ago agreed about this, too. We were a varied lot, from a career corrections officer with a Navy crewcut to a transgender clergywoman with a prison ministry. Yet we had three common. We all know somebody behind bars, and that makes us people who believe differently.

One woman at the meeting introduced herself as the wife of a prisoner in Kentucky. Googling the husband, I learned he'd come home drunk and threatened to kill her; their daughter and the daughter's boyfriend to the boyfriend struggled to get the gun, the husband shot him, though not fatally. The woman visits her husband faithfully and has become a fervent advocate of prison reform. She struck me as rational and admirable.

The economic argument against incarceration — it's whether there's housing, education, treatment or preschool — goes only so far. After all, economics are the reason the DOJ is outsourcing. In 2009, CCA charged Vermont \$22,800 per "bed" less than half the in-state cost.

In the end, whether to rid a state of its incarcerated souls by locking them up is a moral question, made up of emotional questions. Such as: Why do we fear certain people? Should policy be driven by fear? Many criminals have spent their lives being punished, some of them by their own demons. Should we punish them more, even if that makes them worse, to satisfy our vengeance? Can we forgive them?

Can we agree to let Vermont's prisoners hold their kids and kiss their partners?

These "no-contact" rules may seem trivial. After all, teaching someone you love is not written into any international covenant as a human right. Still, it is a human need.

If we cannot love our criminals, can we embrace them as humans? ☐

#### INFO

See *Prison* a monthly column by Jacob Lawrence. Visit a comment on this story? Contact [lawrence@newdaystoday.com](mailto:lawrence@newdaystoday.com)

7



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# Cold Hearted



For racers, winter might just be the best time to stoke competitive fires **BY SARAH TUFF**

**B**ack in the day, active Vermonters would hang their sleds each winter, stoke their hearty muscles and retreat indoors for treacherous skating or tanning in to serious TV time. Today, however, a whole season's worth of races — ranging from running two miles through Fushier for Valentine chocolate to snowshoeing 100 miles in Putt's old fat, well, bragging rights — complete the cold-weather calendar. Take your pick...and maybe pick us to pick. ☺



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## Corporate Race League

All season, Bolton

So you didn't qualify for the Sochi 2014 Olympic Winter Games. So what? You can still channel your inner Lindsey Vonn at Boulder Miller in this "beer league" of Alpine racing, wherein company teams haul themselves through gates on Thursday nights all winter long.

[boltonvalley.com](http://boltonvalley.com)

## Race to the Cabin

January 11, Stowe

Think you're the fastest at skiing up to Trapp Family Lodge's Skipton Pasture Cabin for a cup of hot cocoa? Find out at this 1K cross-country ski race, whose organizers mandate classic technique (for old lock-and-glide, versus skating or freestyle) and will bring dry clothes up to the renovated cabin for participants. The \$25 entry fee may not cover hot chocolate, but it does get you a happier beverage at the Trapp Lager Recovery.

[trappfamily.com](http://trappfamily.com)

## Winter Death Race

January 31, Pittsfield

This event may sit in the same family tree as the Spartan Race and the summer-time Death Race, but it's an alpine branch — imagine it as a grueling old great-uncle who aims to crush you. Think Adrenaline bases on a completely unpredictable course, with obstacles designed to strain both bodies and minds, including sawing wood, performing handstands of burpees and moving awkward objects up, down and around Anne Farns, and guess what? You get to pay \$100 to enter.

[youmaydie.com](http://youmaydie.com)

## Smugglers' Notch Primitive Biathlon

January 25 and 26, Jeffersonville

Olympic biathlon combines lightning-fast cross-country skiing on state-of-the-art ski slopes with shooting a 22-caliber rifle or .34 Rem-um, however, athletes use snowshoes and muzzleloading rifle as on a course about two miles long, with four target stages, to compete for the Madeline Grant Memorial Trophy. Fueling with beef jerky, not so longed GU Energy Gel packs.

[jeffersonvillebiathlon.com](http://jeffersonvillebiathlon.com)

## Annual Paintball Biathlon

January 26, Chittenden

For anyone who wants to try biathlon but is wary of wielding a .22 — or a muzzleloading rifle — this race is worth a shot. Held at the Mountain Top Inn & Resort every year since 2006 and featuring cross-country skiing with paintball guns, it's a kid-friendly event that draws experienced teams from around New England but welcomes novices, too.

[mountaintopinn.com](http://mountaintopinn.com)

## Benson Polar Bear 5-Hour Obstacle Challenge

February 1, Benson

You could put in a solid day's work at the office. Or you could spend eight hours completing a mope-laps-as-potable as a five-mile course with more than 45 obstacles — 10-foot walls, monkey bars, hay bales, barbed wire — in the mud, ice, sleet and snow. There's a team division as well as individual entries, and, to sweeten the deal, organizers set up a heated "party tent" with food and drink that's open all day to the "polar bears."

[shackhilladventures.com](http://shackhilladventures.com)

## Bolton Valley Snowshoe Shuffle & SK

February 5, Bolton

Seasonal athletes turn this competition into more of a sport than a shuffle, i.e., hot snowshoeing whereas are welcome at Bolton Valley's Nordic Center, too, solo or in teams. It's a fundraiser for the American Lung Association, and those who bring in the most dollars win six passes.

[boltonvalley.com](http://boltonvalley.com)



## Run to Chocolate

February 16, Fairlee

If your sweetest doesn't pull through on Valentine's Day, you can get your own dash of chocolate at this two-mile run that starts and ends at Bellows Free Academy Fairlee. All the post-run goodies costen cocoa.

[fairleerun.com](http://fairleerun.com)

## Stowe Derby

February 23, Stowe

Since 2015, courageous cross-country skiers have been battling — on sets of two tiny planks — 20 kilometers down the steep and winding Trail Road from the 4,385-foot summit of Mt. Mansfield toward the Stowe Community Church, Falls, from a finish and start. But the oldest cross-country downhill race in the United States is also a serious contest for some of the top athletes in Vermont and beyond. Ride up a 6 and up can take on the Derby Short Course of 10 kilometers.

[stowederby.com](http://stowederby.com)



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Sign up for email updates at [gmsa.org/get\\_updates.shtml](http://gmsa.org/get_updates.shtml)

### Peak National Snowshoe Championship

#### March 1, Pittsfield

Stayed by the same guys who renosed the Death Race, this event is a more approachable way to slough off winter-acquired calories. Choose among the 10K, half-marathon, marathon or 100-mile distance, and be prepared to snowshoe around a rugged, 4.5-mile loop with a 1250 vertical in the Green Mountains. The rules? Don't cut the course, and don't leave.

[2014peaknsnowshoe.eventbrite.com](http://2014peaknsnowshoe.eventbrite.com)

### Catamount Trail Classic

#### March 9, Bolton

The rare, male backcountry skis from Bolton Valley Resort to Thru Family Lodge has long been a classic winter expedition, and now the Catamount Trail Association has made it an official event. The First Annual Catamount Trail Classic will take place on that fabled stretch through the forest.

[catamounttrail.org](http://catamounttrail.org)

### 24 Hours of Stratton

#### March 15 to 16, Stratton Mountain

The premise is simple enough: From noon on Saturday until noon on Sunday, you ski (or ride) down and take the gondola back up, round and round, until darkness and disorientation set in. A spin-off of the glitzy 24 Hours of Aspen held in the '90s, Vermont's version saw some 325 skiers and riders rack up more than six million vertical feet in the first-ever 24 Hours of Stratton last winter. The event raised nearly \$175,000 for the Stratton Foundation. Since it's been over a millennium ago, mountain (2) — you don't have to stay on your feet for the full 24 hours.

[stratton.com](http://stratton.com)

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# Yell It on the Mountain

A Smuggs ski host talks lift lines and people pairing

BY PAUL HEINTZ



**W**hen I'm doing  
duty at Smugglers'  
Notch, I live in fear  
of Peter Gury. For  
the past two winters, the 41-year-  
old Wilton resident has worked  
as "ski host" — or lift line gate-  
keeper — at the Jeffersonville  
mountain. It's his job to deter-  
mine in what order you board the  
Sterling or Madonna lifts — and  
with whom.

I live in fear of Gury because  
of his peculiar method of pairing  
up singles.

As you're waiting in line, he  
wells up to you, cup of coffee  
in hand, and quietly asks your  
name. He pauses a moment,  
looks up and down the columns  
of doors, then shouts at the top  
of his lungs, "Who wants to ride  
with Paul?"

If you're lucky, someone  
quickly volunteers. If you're not,  
he shouts again, "Anyone? Does  
anyone want to ride with Paul?"

It's the height of embarrassment.  
Dozens of people are stare-  
ing at you, wondering whether  
anybody will share a double with  
you.

Eventually, someone volun-  
teers. Gury asks his or her name  
and introduces you. Chills  
burst from the cold and the  
shame, you board the lift, too  
embarrassed to speak to your  
newfound friend.

Seven Days decided to get to  
the bottom of what drives Gury,  
so I asked him a few questions  
about his winter-time reactions.

**SEVEN DAYS:** So what on  
earth is a ski host, other  
than someone who yells at  
people?

**PETER GURY:** A ski host,  
pretty much, [keeping] the  
lines organized and check-  
tickets and makes sure that  
everybody has paid. It's making  
sure things run slowly and  
efficiently.



Madonna (2/13)

**SD: Tell me about your strategy for pining on singles**

PG: First of all, I ask them what their name is. As I do it, I've got to be really careful. You know what I mean? Having this ironic ability to find people who are awkward, who are friendly. Of course, you've got a lot of people out there who are really really shy.

I ask what their name is. If her name is Jennifer and his name is Brian — of course I'm getting looks like, "What do you want my name for?" You know? As they come out, I first say "Jennifer, this is Brian. Brian, this is Jennifer." And, of course, the other people kind of get into it, which just makes my job that much easier. "Cause they're being like, 'Wow, isn't that cute?' And I'll be like, 'Yep. Brian, you're going to have to take care of Jennifer, because I know that she likes long walks on the beach.' People are out there, they're having fun. They're sitting. They're not at work. They're on vacation."

At the beginning of last year — I'll never forget it — there was a single female. She was obviously not on vacation. And there was this other gentleman and he was talking me about the mountain. Three spots, I got their names. I introduced them. And they stood together all day long. So when I'm pinning people up, it's pinning people up, but it's also friendship.

**SD: No kidding?**

PG: Another time, somebody had lost their [GoPro] HD video camera. Somebody gave me this camcorder and, in my infinite wisdom, I turned it on. And I'm going down each line saying, "Is this your camera?" And I'm releasing every single person in line. I killed it up. It got to the point where there was no more room. It was an icy day and there were gentlemen that had ice all over their beards. And I've got this camcorder and I'm bringing it in close to their beards. I mean, look at this guy. Look at the muck! And the guy's just saying his face around, giving me the best possible video. And about 25 minutes after that, finally this guy comes up and says, "That's my camera." And I'm like, "Are you sure?" And he's like, "Yeah, that's my camera. I lost it up on Berling." And I'm, like, "No, Jesus, I've gotta see some kind of proof. And, sure enough, the glue stick was at the bottom of the

camera matched exactly the glue stick on the top of his beard. So I said, "I don't know if you're gonna be able to use your camcorder for the rest of the day, but I've sure got some great footage!"



Peter Glick

**SD: I actually do remember that and I am in that footage. And I've got a lot of ice in my beard, for sure. OK, so let me ask you this: Is everybody as embarrassed as I am when you haul out their names?**

PG: No.

**SD: No? Are you sure?**

PG: Not everybody is. But I would say 80 percent of the people are embarrassed. But I get laughter out of it, and that's what I enjoy the most. I get really bored when the lines are not going, when it's an off week end.

If it's not a holiday weekend, I get some equipment out of it, but I seriously don't get as much [out] of it. I got a full room. [That] makes my day pretty as long. I go on starting for half an hour. I go to Madonna for half an hour. I go to Madonna 1. And I will tell you, for an hour and a half of those antics and laughter, I get a 30-minute break and I'm done.

**SD: So you're the only asshole on the mountain prying for long lines that built?**

PG: Yes. I'm the only asshole out there prying for long lines. You. Absolutely. I really do enjoy it. But, as funny as it is, I put in for old instructor for this coming season, so I will not be calling out people's names or yanking the m-u-s-

**SD: Oh, man? Summer? So I'll be free from embarrassment this winter?**

PG: Yeah. You will be free of embarrassment. Unless I feel miserable. Then I'll be back on the line.

**SD: Well you yell at your students?**

PG: No, no, no. Because, as fun as it is to do this, when you're instructing, you know, you don't want to scare them. Because these people, you want to keep having them come back year after year. So learning how to do, that's scary on its own. It is one thing to have fun, make people laugh, embarrass a lot of people, but when you're a ski instructor, you don't want to embarrass a people. You want them to have the best experience possible. ☺

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# On the Slide

USA Luge seeks Vermont kids who like to go downhill fast

BY CHARLES DICKACKER



Even Haverham's 14-year-old  
National luge team coach at the  
University of Vermont is a USA Luge  
coach in Burlington.

When the United States Luge Association brings its "Slider Search" clinics to Burlington this weekend, the association will enable the organization to diversify a sport that many Americans only hear about once every four years but with its five mini-camps, USA Luge also hopes to scope out tomorrow's talent.

Developed in Switzerland in the late 1900s, the luge — not to be confused with bobsledding or skeleton — is a small sled that can hold one or two people lying on their backs. Using downcast pressure from their legs as well as handles inside the sled to steer, lugers slide first at first down an approximately 9000-foot-long ice track. In the sport's highest echelon, they do so at speeds approaching 80 miles per hour.

This weekend, they won't go nearly that fast. In three-hour sessions on October 12 and 13, USA Luge recruitment manager Fred Zinner and several junior lugers will instruct children between the ages of 9 and 14 in the basics of the sport. "Sliding clinics are a great first step in a child's luge career," says Zinner. "It's a chance to open the door to what could potentially be a trip to the Olympic games."

That's not empty rhetoric: The Slider Searches are USA Luge's primary recruiting mechanism, Zinner explains. Eighty percent of the U.S. luge team at the Vancouver 2010 Winter Olympics, he points out, was recruited through the clinics, which the organization has run for 26 years.

Placed. That's the first step to eventually competing at the international level, says Gordy Sherer, marketing director for USA Luge. Sherer himself competed in three Winter Olympics and won a silver medal at the 1998 Nagano games.

"The Slider Search is a great opportunity to try something new. Beyond that, you get a free T-shirt," he says. "And

IT'S A CHANCE TO OPEN  
THE DOOR TO WHAT COULD  
POTENTIALLY BE A TRIP  
TO THE OLYMPIC GAMES.

GORDY SHERER

beyond that, it's a chance to open the door to what could potentially be a trip to the Olympic games."

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But even if they've been a boon for USA Luge's numbers, Sherer admits that the clinics illustrate the challenge facing the niche sport, which must contend with more popular winter pastimes and has a limited legacy in this country. For the last 80 years, countries much closer to the sport's origins — Germany, Austria, Italy — have regularly taken home Olympic gold medals. Unlike the governments in those countries, the U.S. government provides no funding to its Olympic teams.

"It's not like hockey or skiing where there is already an existing structure of high school teams, leagues or clubs. We need to go out and recruit," Sherer explains.

"The other challenge is that we don't have a lot of facilities in which to train, so we have to go out and bring the sport to them. That's what the Slider Search is, a way to help us remedy the fact, or at least partially that we have a limited number of facilities."

The U.S. has only three luge tracks: two at the former Olympic facilities in Park City, Utah, and Lake Placid, N.Y., and one at a winter sports complex in Muskogee, Mich. The behind-and-shut-out also use the same stretches of ice.

A further challenge, explains former luge and Burlington business owner Cynthia Wright Hunsman (who will be blogging at the upcoming Sochi games



# Coming Ho-Ho-Home

A writer heads to southern Vermont's North Pole

BY ALICE E. ILEVITZ

In 2012, Vermonters had the opportunity to buy off what was left of Santa's Land. After 85 years of operation, the longtime owners of the Putney theme park had decided to close its doors.

The auction was canceled when an anonymous benefactor purchased the park, leading to speculation — and some, in seven days, Kim Beard and co-owner Tim Norstrom teamed up to visualize what would happen if Gov. Peter Shumlin bought Santa's Land and transformed it into "Snowland."

Really very nearly got even stranger: Last summer, *EW*E wrestler and author Mark Foley, famous for his Christmas tribs, admitted to fans on Reddit that he'd seriously considered purchasing Santa's Land. The only thing stopping him, said Foley, was his lack of confidence that he'd be able to take care of the park's assets while he was away on the road.

In the end, it was the local Billerica family, led by maverick Lillian, which purchased the park and reopened it in the summer of 2013. "I am the mother of two boys and I hold fast to tradition and traditional family values," Billerica told *Seven Days* in 2013. She added that she'd been interested in buying Santa's Land for a while and jumped on the opportunity to take advantage of a grandfathered zoning clause the property would lose at auction.

For this Winter Preview issue, we found a cozy reason to visit Old Town Putney at the 48-acre park, which it opens every week through December 22. No matter that our party had no children, a delightfully lucky time was had by all.

On a recent Sunday afternoon, only a few other cars occupied Santa's parking lot, located just behind a storage warehouse of Kim Beard's perched on slatshel blocks with the letters "S" and "L."

The park dates back to 1927 when Jack Pepple of Newark, N.J., found the perfect pine grove in which to place his dream destination. A pioneering radio man, Pepple also had a special place in his heart for Christmas. In 1932, he had inaugurated New York radio station WJLB with Santa Claus broadcasts on Christmas Day.

Not much has changed at Santa's Land since 1927, making it a time capsule of the more innocent days that, for someone here, its limits — Santa is, at his core, all about romance-adjacent. To enter the park, families must pass teenage girlfriends sporting Santa hats at the gift-shop cash



register. Admission is \$10, up from the original 19 cents but still a pittance. Kids younger than 3 enter free, as can military members and veterans.

The outdoor store nearby focuses on toys, candy and Christmas ornaments and crèches, though it also offers some Christmas and Hanukkah trivia books for the Chosen People.

But shopping wasn't our mission. I tramped out of the store and onto the paved path toward the park entrance, where I encountered... a clown's grave?

Just off the main path, just a white-picket fence lined with Christmas wreaths, sat the head of a clown with 30 hairpins and a mouth spread in a silent scream. The spooky head was perched on a tree stump with flowers growing at its base. Perhaps it had been part of a trash can or carnival game in another life. Despite the eerie backdrop of a shimmering pond, this strange monument set the right dissonant tone for the show to follow.

Not far from where the Putney Pagoda once stood lay, happily, Dumpy — a more appropriate reminder of the park's true origins — scolded and snored his way before his fall. The old-money scene was well preserved and appeared to have been recently repainted. (Lillian Billerica did not respond to our questions about the property's condition.)

The official entrance to Santa's Land was marked by a new-looking sign depicting a giant book, its pages open to the famous 1937 letter from Virginia O'Hanlon asking the editor of the *New York Times* if there was a Santa Claus. His reply was reprinted, in full. (Typing is a vital covering the answer which met the strongest man, nor even the wisest strength of all the strongest man that ever lived, could use sport." editor Frances Marion's Church issued the gift and his readers.)

In the temporal space, Santa's Land beckoned, just past Santa's Snowdrift Bridge. A walk through the candy-colored

covered bridge revealed why it was advertised in such in the relative dark room of travel: a forest of jellyfish. A perched wooden elf led us to the others, waving to eye on known as fragments.

The first building in the village was the post office, once a coal-dust area where kids could send letters to Santa, play with "quant toys" and read, according to signs left over from its active days. Now, however, the many-swinging room was empty except for gardeners' knee pads lying the floor. A sign just outside warned parents, "Please remember you are responsible for your children. Please stay with them at all times — Santa." Apparently Santa expected parents to know enough not to let the kids ones into the dark, unlit office.

While they didn't venture in, a group of kids we observed seemed infinitely amazed by the outside of the building, which was lined with cherished letters. They even popped the one handed over with a broken piece of mossy wood



This was not the only evidence we encountered of Santa's Land's return to nature. Rotten leaves filled coverings provided for small children. Pine needles, seemingly from years of autumn, covered the roofs of buildings such as the elms' lodgings and Santa's Beneath Star Caves where exotic animals once spent their summers were now populated only by less exotic weeds.

My companion on the trip would later tell me that thinking about the park made him sad. I found it overly beautiful, like *Ozymandias*\*, shattered monument from Santa, it seemed, it was (certainly).

But enough dreary philosophy — we still had goats to pet. For now, Santa's Land was home to "the Goat Guard" — Kiana, Wilbur, Sandy Phoenix, Mary and Henson — on loan from Hillman Farm in Colrain, Mass. The ladies were as fine spears, eager for a good petting even more than a snack, and were uncommonly friendly and gentle, as if they'd been raised specifically to delight children.

Up the path, we encountered some of those kids. The family that had enjoyed the post-office animals was now relaxing in the playground, head with animal paddocks. The crows themselves were mostly no-shows, perhaps gone back to the real North Star for the winter.

Just as we walked on our foot, looking every bit the videographer at Mary and her Yarns animal made eye. I watched the animals from yellow eyes from my seat on a spring, truck-shaped toy while my partner tried to balance his adult frame on a pine cone metal handle.

Grown-ups that we are, it was still a thrill to enter Santa's home. Inside, an elderly man rested in his throne, inches away from a electric chair. "I don't want to tell you, so I'll sit on the arm of the chair instead of your legs," I told him as I posed for a portrait.

When actual children made their way to Santa's lair, I heard him offering them candy and asking them what they wanted for Christmas — favors with which he hadn't been honored. I hope even his attorney Gloria Allred is primed for my call.

After a conversation with some published gyps who chose not to leave their off-style home, and a pair of photographs (but elderly those, we were peached I learned more, my companion a Diet Coke. For an extra \$2, the drinks came on a "Santa Sippy" — a red plastic bottle shaped like Santa. We didn't shell out, but the young goats man doing our barista labials and burgers and he'd noticed me eyeing the bottles and offered one for free. Now, that's Christmas spirit.

The same good nature seemed pervasive among the Santa's Land staff. The young man running the rides — which include a vintage Thelma carousel — talked with each group about what brought them to Santa's Land, and took care strapping small children safely onto the bobbing horses.

I would have liked to make a trip down the Iceberg Slide, eternal home to a very cute 1990s rendering of a giant white mouse that was surrounded by yellow police tape. Maybe that's where the clove had

lived, so mounted potato sacks and did down the polished pink "Alpine" slide. We could have done it all day, especially since we couldn't board the park's kid-car train, which didn't seem to be running. But the new still animals to be seen — namely a trio of very scorable *damangs* and a herd of yellow deer.

We ended our day in the silence of the Deer Farm. The muskiness were wary of us, so we gave them their space. We enjoyed their presence from a distance and soaked in the stillness of nature reclaimed. Will the Alpine-kitch houses of Santa's Land be restored? Perhaps in time. But in its current state, paragon of elements new and old, living and dead, Santa's Land has a magic all its own. There, children, adults and deer can all run free (or relatively so) beneath the veil of the "winter world." ☺

**INFO**  
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# Rare Air

Haystack Mountain has been resurrected — as a private ski area

BY CORIN HIRSON

**R**es Finney goes awry at the chairlift that stretches up a hill behind the Harrington Inn in West Dover, the newest addition to the grounds of this 19th-century farmhouse-cum-resort. A half-mile above our heads, its upper terminus disappears over a ridge. "We're pretty self-contained," he says. "This is our little slice of heaven."

With only 43 rooms in the inn, there's never a line for this lift, which sports its cargo to the base of four more lifts and 46 trails, which skiers also have mostly to themselves.

"We've all become accustomed to the slope in Vermont — the waiting in line, the crowded slopes. You can't find a seat for lunch. It's become so much a part of the experience that they don't think of anything better," says Finney, whose goal is to convince people to use this semiprivate infrastructure. "Here, one can have perfect candor at 3 p.m."

Two years ago, the place we're looking at — Haystack Mountain Ski Area — was reborn in the Harrington Club at Haystack Mountain. A consortium of investors led by Finney's boss, entrepreneur Jim Barnes, are siphoning millions of dollars into turning it into a sprawling, semiprivate private ski area, Vermont's first.

When Finney the Harrington Club's vice president for membership development, calls it "a very special, unique place," it sounds less like a hard sell and more like reality, at least in light of the group's plans. These include hundreds of new residences — with starting prices around \$600,000 — a ballroom, hotel, restaurant, bubble bar, skating rink and tubing chute. And then there's the 75,000-square-foot base lodge with two restaurants, a gym, spa, hot pool, salon and private movie theater.

Though the base lodge is still just a concrete slab, it hasn't mattered to the 200 people who have so far pledged down \$45,000 for a family membership, or \$45,000 to become an individual member.

It's the fact that exclude many in southern Vermont who still remember remodeling down the slopes of Haystack Mountain did Area — at least, when it was open, which was less and less when it was won by. Though it shows the same mountain as Mount Snow resort, Haystack was always caught between ambition visions and financial troubles. When it opened just before Christmas in 1984, its marketing slogan was "So Haystack belongs everyone



Mount of Haystack at 3100 feet

else does?" Haystack intended to position itself as Mount Snow's more upscale sister. The base lodge had a wine-and-cheese shop and a cocktail lounge, and a French restaurant was planned for the summit lodge — one that would be served by a gondola lift.

Both the summit lodge and gondola were never built. In 1999, the mountain changed hands for the first of many times. Snowmaking arrived here in 1977, but a few warm winters took their toll and the area closed in 1981. Local oil headed together to reopen it three years later, and both trails and skiable area increased dramatically. By 1981, though, Haystack was bankrupt again.

In 1994, the company that owned Mount Snow bought its "sister" area, but eventually cut opening hours to weekends and holidays. Finally, in 2008, the American Skiing Company sold the place to a development company called Tyngsboro Ridge with the stipulation that it would become a private ski club. At the time, Haystack had four lifts and 42 trails, and investors called about how they would spend \$450 million

**THOUGH BARNES' PLANS ARE AMBITIOUS, THEY SEEM TO BE MEETING WITH APPROVAL IN THE PLANNING AND ZONING BOARDS OF BOTH WILMINGTON AND DOVER.**

on a series of developments and improvements.

Membership sales were slow. Then came the crash of 2008. The mountain opened briefly for skiing in December 2008 but quickly closed again.

In the meantime, Connecticut resident Barnes — who had built his fortune as a waste and recycling manager and company named Oakleaf — purchased the nearby Harrington Inn in 2007. As the Tyngsboro Ridge project faltered, Barnes bought both the mountain and its golf course in 2011, for the relative steel of \$6.8 million. Barnes had one lift up and running for the 2012 winter, had 36 new members by the end of that season, and began developing plans for a complex of Vermont's cabins and houses scattered in various places throughout the upper and lower portions of the mountain.

"This project lifts all the boats to the rising tide," Barnes said a few weeks ago as he presented his plans to the public in nearby Wilmington. He said the club had already created 68 jobs, with 100 or so more to be added. "We believe it, we see it

when members come up here and buy furniture, snowmobiles, skis, clothing [and] are going to local restaurants."

Finney was working as a vice president with Widespread when Barnes tapped him to come and work with him. "I've been Jim talk about this and you drink the Kool-Aid," he says. Soon, he was making the trek from his home in central Connecticut to work with members in the inn, running classes up to the peak on a Pelaris to drink in the views. Finney also began ping ponging around the estate's orchard, in events and cocktail parties in Newstead, Member's Vineyard, Sag Harbor, Newport, N.J. and towns further afield, with his seductive message of a riding "once-in-a-lifetime experience."

At a price, of course. In addition to the initiation fee, members will still pay \$250 to \$500 more each year in dues, and even more — from \$25,000 to \$75,000 — if they buy a home here. "If you love it, join. If you don't, don't," Finney says simply, though he recognizes potential members to decide soon. The initiation fee is climbing incrementally. And eventually will be in the six figures, he says. "People who share our vision and trust in us will now get a spectacular value."

That vision seems to keep growing. This spring Barnes purchased the nearby Mount Snow skiport, renaming it the Deerfield Valley Airport and drawing up plans to improve, extend and widen its runways to accommodate private jets that might arrive from New York, New Jersey and southern Connecticut. There's an unmarked area for skiers out there in Wilmington, Delaware, in Baltimore, in D.C., says Finney. "It's a 60-minute flight from Wilmington (via West Dover). And if you drive, there's some frustration with 91 north on a Friday night."

(Coincidentally or not, Richard Donnell, the financier and president of Newstead, is one of the club's earliest members.)

The club's lead residents Dover and Wilmington, Vt., and though Barnes' plans are ambitious. They seem to be meeting with approval in the planning and zoning boards of both towns. "In 1970, 80 percent of the landowners are from out of state," notes Alan Hirsfeld, the town's zoning administrator, and they've historically always been a part of the area.

Dave Gerrish, senior administrator for the town of Dover, puts it this way: "We've always been a resort area, and we remain it."







Though private ski mountains may seem to be the height of luxury, they are scattered several North America, from the Yellowstone Club in Montana to a few in Ontario. "It's a hard shot come and go," says Michael Berry, president of the National Ski Areas Association. "Windham Ski Resort [in New York's Catskill Mountains] was a private ski club when I was a kid growing up in Dutchess County," he recalls.

Berry calls *Alpine* along "a capital-intensive industry" and it's lack of capital that can sink a mountain such as Hapstock, or even Mount Anthony. So a well-funded private club might be the mountain's golden ticket.

"There are two reasons why ski areas in the last 15 years or 20 years have disappeared," Berry says. "One, they never should have been there in the first place. Two, the mountain didn't lend itself to development."

You also need to have superb transportation and good snowmaking to be successful."

Despite reports of unpredictable winters, ski-area visits are up to a near-record high of 52 million visits per year nationwide — and 4.5 million of those happen in Vermont each winter, according to Parker Riddle, head of the Vermont Ski Areas Association. In fact, last winter was the second best season in record.

"Back in the '80s, when the ski areas were coming into full force, it was not unusual for [snow] to not open until after Christmas," says Riddle. "It's what triggered and inspired the movement to snowmaking, to increase the length of the season."

When it comes to snowmaking, the Hapstock Club is not missing around. Snowmakers lie in wait all over the property. "They're spending a lot of money

That's great for the local economy, and great for them. We wish them success in that endeavor," says Riddle. "In the resort market of New York, New Jersey and Connecticut, there is the wealth there that can afford this. Some people pay the same amount at a private golf course, and here they'll have a whole mountain to themselves."

Yet Riddle bristles slightly at the idea that Vermont ski slopes are so crowded, skiers need to find refuge at a private mountain. "We got 4.5 million skier visits a year, and we have more than enough terrain to accommodate well in excess of 4.5 million," he says. "Sometimes their only challenge is finding parking capacity. Sometimes, there's literally no place to put more cars."

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# Crime and Punishment

Theater review: Goldberg & Campbell, *Sacred + Profane*

BY Erik E. Schill SEN

**S**acred + Profane is the title of Green Candle Theatre Company's current show, a pair of one-acts by local playwrights Maure Campbell and Stephen Goldberg. Which is which? Campbell's considerable accomplishments may not quite have rendered her "sacred," but she is highly regarded for stellar craftwork, both as a writer and a director. By contrast, Goldberg's reputation for populating his tales of dysfunction and degradation with hard-boiled, foul-mouthed characters might encourage us to identify him with the "profane." Yet he, like Campbell, is so close as one can come to "sacred" in the local theater community: a respected dramatist who has long enjoyed the loyal support of some of the area's most talented players.

As we watch the two original plays unfold, it becomes clear that the show's *Sacred + Profane* subtitle is more of a critical lens through which to experience, and reflect on them than a way to categorize them. Some of their characters find spiritual common ground in sacred moments, others exhibit a distinctly earthly self-interest. Invoking the "sacred and profane" dichotomy also invites comparisons and contrasts between these two plays from two playwrights whose bodies of work could not be more different.

Goldberg's "Cleaning Day" opens the evening as deftly as the glow of a lamp in an old Vermont farmhouse. The action begins with a married man, played by Timmy Grudick, receiving a young woman visitor, Jerry, played by Giovanni MacPhail. Jerry's constant hostility, and Jerry's brusque refusal to be treated as a guest, set the tone for a curious relationship that develops over the course of the story. Jerry could be a lodger come to look at a room for rent, but she could be a lonely widow yearning for human contact. In fact, we soon learn that Jerry has come to live in the room where Jerry's husband shot himself a day or so earlier.

"Cleaning Day" draws its central dramatic tension from the strong implication that something is missing from Jerry's story of the suicide. Jerry picks up on inconsistencies but, at first, chooses to ignore them. As the story unfolds, however, her indifference becomes a more active avoidance of getting into it with Jerry, for reasons that create a satisfying surprise in the play's resolution.

Goldberg and his brilliant actors work skillfully, comparing delicate chemistry



Left: Grudick, Alexa Moss, Timmy Grudick, Alexa Moss

**THE SHOW'S "SACRED + PROFANE" SUBTITLE IS MORE OF A critical lens through which to experience and reflect ON THEM THAN A WAY TO CATEGORIZE THEM.**

between two characters with more in common than first meets the eye. The play's dramatic situation suggests they should remain distant, which makes Jerry's welcoming overtures a source of friction. Grudick turns in a restrained performance, pulling up short of the stereotypes of heavy, stonum-stommed old women to reveal, instead, intriguing glimpses of something weighing heavily on her mind and heart. MacPhail plays the standoffish cleaner with a balance of gloom and annoyance. Here is a more relevant character, and MacPhail delivers her disquieting emotional notes with confidence and nuance.

Nevertheless, in a grimy prison, "Cleaning Day" is a relatively quiet tale from beginning to end — too quiet in spots. Here and there, the mystery of the play dissolves as Jerry and Jerry struggle to establish a bond. Campbell may have missed an opportunity to turn, either in her script or her direction, to intensify the felt presence of the deceased and prevent cast from settling on her one-room house.

Still, "Cleaning Day" gifts us speed toward its climax and its often most confident strides at the end. The play resolves itself with emotional notes

perfectly in tune with what has come before. Like the daily-life Kathy Wince, Jerry promises that she stands for peace, the play's closing notes to remain like single leaves pressed gently and allowed to fade to silver.

Show that metropolitan pines down a flight of stairs, and the sound it makes when it hits the landing would be fitting accompaniment for Goldberg's "Don and Tom." The play opens with Tom, played with wide-eyed postmodernistic scenes by Alex Doxie, emerging through a brief list of the abuses he suffered at the hands of his parents. His young prison jumpstart explains where all this had him. Don and Grudick play Tom's wrecked parents in successive acts of episodes from his youth. They're a lusty young pair, drenched in hard strokes of desecration.

Early scenes alternate Tom's story with glimpses of Don, played by Alexa Moss, who in an orange jumpsuit, sitting chained on a pedestal at upstage right. He stands with wide-eyed devastation to make a final statement, an innocence plea, before an unruly judge. When we see him a few scenes later, his chains are off, and he and Tom are cell mates.

What ensues are scenes in which Don and Tom, two individuals damaged beyond any hope of rehabilitation, stare in their criminal custody. Or maybe not in a better word, as Doxie and Moss bring kinetic energy to their roles. Moss, who cuts a tall, muscular figure, uses the physical size in menacing effect, even when he's being nice to Tom. Doxie's Tom tends to scurry away, wanting nothing to do with his new inmate, whom he seems to view as just another person likely to do him harm.

Doxie's and Moss's performances are the notable strengths in this play. They're skilled physical actors who energize Goldberg's solid direction. They're at a disadvantage, though — as is the audience — in having been given lines that push a quickly come aboard in the fringes of nonsense. Doxie's Tom loudly speaks nonsense from time to time — for instance, when he's evicted by a doctor played by Peter Kropf.

By his own admission, Goldberg is less interested in whether audiences share his sense of his play's meaning than in encouraging them to find meanings of their own. What "Don and Tom" is saying defies easy description — as is the one with many plays in the author's substantial body of work.

Goldberg's signature approach to plot — loose, sometimes nonlinear events featuring discussion, combative dialogue — can give his plays a strong abstract impression of what the author is doing that the author is also an accomplished stage trumpet player. "Don and Tom" is classic Goldberg — open to interpretation and excited by the dramatic possibilities of blaring trumpet notes, discordant riffs and the sound that just makes when you get through a brass instrument's water key.

In this sense, "Don and Tom" is the stronger candidate for the "profane" label, concerning, as it does, individuals who never transcend their self-interest. It has a slightly shattering effect on its audience, while Campbell's "Cleaning Day" is more accessible. Campbell's character record, where Goldberg's fails in finding a kind of commonness. ☐

**Info**  
Goldberg & Campbell, *Sacred + Profane*, runs until 10 p.m. on Wednesdays and Thursdays. Campbell and Stephen Goldberg, produced by Green Candle Theatre Company, tickets \$15. 10-11 p.m. at offshoots on the Downtown Arts. Buy tickets: \$10 off on the same.

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# The Burden of Proof

Theater review: *Twelve Angry Men*

BY AL EX BRON N

**I**n Northern Stage's production of *Twelve Angry Men*, an accomplished cast demonstrates how a live stage version of the well-known film can crackle with tension. The jury-room setting and the search for a life-or-death verdict prove timeless in this immediate production.

Already weary from a hot day and a long trial, 12 jurors convene to determine whether an 18-year-old defendant killed his father. It's 1954, and the death penalty is mandatory. When they begin deliberations, all but one think it's obvious the defendant is guilty. But Juror No. 8 hesitates. He asks the others to pause and review the evidence, he asks them to be sure.

The craftsmanship of the play is evident on each point of the case. Moments into complexity an examination. We're the audience hear the facts and initially throw the same conclusions that point to the defendant's guilt. But, as the jurors examine the details, subtleties and contradictions emerge.

Reginald Bone wrote *Twelve Angry Men* as a television drama, inspired by his own fears on a jury. The play is an extreme character study in which we never learn many personal details about the jurors, even their names. Instead, we go by appearances and minor facts, plus a few relevant statements, to draw conclusions about the characters. That tension of being so certain but knowing a little about the subjects is a vivid parallel to what the legal system reveals and conceals in the course of a trial.

It's also a setting for remarkable drama. The confined space of a jury room, the intersection of oral arguments and the momentous decision they must make all converge to reveal the essence of the drama.

*Twelve Angry Men* explores what it means for a defendant to "look guilty" while dissecting how each of the characters looks to us. As they judge the unseen defendant, we're judging them.

Director Malcolm Morrison says studies with nonverbalized coding that badly places a racist served in the mouth of an African American actor and helps us testing our assumptions about characters portrayed by actors of different races and ethnicities.

This is a courtroom drama, but it's about the burden of proof, not unraveling a mystery. The conflict lies in balancing logic with emotion and truth with



preconceptions. As the debate shifts from polite disagreement to angry confrontation, the play demonstrates how each juror views the facts through the lens of personal experience.

Morrison gets outstanding performances from a talented professional cast. With a large playing space, he sets physical movement to convey mindsets and personalities as the characters move in and from the table, confronting or reinforcing Morrison's subtle tensions are not merely handsome compositions but are rooted in storytelling. At times Morrison conveys heavy stillness, with the weight of the decision pressing down on the group, in other moments he unleashes contradictions in which characters must reveal not only their conclusions but their identities.

Morrison sets each juror in the complex watch words telling that the actors produce conviction that makes us realize. Each juror moves through a spectrum of emotions, but the ensemble works together with easy naturalism that conceals the craft beneath.

James Harkin conveys calm integrity as Juror No. 8, a wise choice that makes the production a study of humanity instead of a rule-rapping-your-knowledge contest lesson. Harkin is so engaged with the other jurors that he never becomes a silent

pillar of rectitude. That's why they listen to him, that's why we do.

Juror No. 1, played by Christian Kuhn, begins as life-of-the-party social glue but devolves into a bully. Kuhn captures his tremors, then deftly conveys the visceral tension as Morrison sets up his breakdown scene with Kuhn facing the rest of the jury for back to back. The visual coup works because Kuhn has developed the character so well that we can watch the reactions he receives while imagining the pain on his face.

Keith Hamilton Cobb plays Juror No. 10, the bigot whose shameful interest in a guilty verdict grows ugly. Cobb handles the role with such brutal subtlety that we see how his racism paralyzes him.

The cast members interact with precision, conveying the sharp sarcasm of the play with gritty realism. The tension mounts because the characters are richly portrayed, without the shortest of histrionics.

Bill Clark's set design contains small and scrupulous details of a municipal jury

room in a space that's soaring enough to evoke proper awe for the proceedings. It's a neat trick to shift our focus from the question of forensic lights to the majesty of a table seating 12.

Costume by Alicia Crutchfield conveys a '50s style without mindlessly mimicking the garments of the time. By turning the temperature to about a little more an exhibit of past fashions, Crutchfield lets us concentrate on what's at stake about the play while acknowledging the period.

If you classify these 12 men by their dress and the secret facts about them, you're using your own biases to drive your conclusions. This play reminds us how to look deeper, how to ask, "See you said?"

**THE CONFLICT LIES IN BALANCING logic with emotion and truth with preconceptions.**

## INFO

*Twelve Angry Men* by Reginald Bone. Stage version by Sherman L. Script directed by Malcolm Morrison. Produced by Northern Stage. Runways through Saturday, through October 30 7:30 p.m. Thursday and 2 p.m. Sunday 5 p.m. at Regal Theatre. White River. Tickets: 01603-407. Northern Stage rep.

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# Endless Summer

A hydroponic farm makes Vermont winters tastier

BY ALICE LEVITT

**L**ong winters have always been the bane of Vermont farmers and foodies alike. But what if there were a way to cheat the dreary days and improve the quality of the produce in the process? Dave Hartshorn of Watford City thinks he's found it.

Hartshorn and his partners, John and Ted Furr, own Green Mountain Harvest Hydroponics. It's not the first Vermont farm to produce winter greens—several, including Pete's Greens in Craftsbury, have found success in that endeavor. But Hartshorn and the Furs bring it a step further using a modern take on an ancient technique.

Last spring, G.M.H.H. delivered its first crop of lettuce, basil and kale. The preliminary greenhouse, purchased from a Detroit flower company in Detroit, is the first of eight Hartshorn's five-year plan includes expanding to grow tomatoes, peppers and cucumbers, then strawberries and melons. Local summer-time fruits you raised? Hartshorn thinks that in just a few years, that notion won't seem utopian anymore.

Hydroponic agriculture isn't a new concept. Archaeologists believe that the Hanging Gardens of Babylon attained their status as one of the seven wonders of the ancient world with the help of a soil-free growing system in which a web of water-saturated fish bladders. Taking a cue from Egyptian pharaohs, Roman emperors, Chinese had cucumbers and tomatoes grown for him through the winter using the same method, in greenhouses referred to as "transparent stone." In the Americas, ancient Aztecs floated on the surface of floating gardens constructed on reed rafts, called chinampas.

Still, when someone mentions "hydroponics," the modern mind is more likely to jump to illicit pot growing or to



Dave Hartshorn

fit red tomatoes close to a wide range of culinary crops. Google "green moonstruck harvest," and the top result is a medical marijuana company in Colorado. Hartshorn says that if the law is legal, he'll consider expanding into that business himself.

For now, however, Hartshorn—who owns Hartshorn's Grill on Organic Farm and Hartshorn's Farm Stand & Maple Sugar House, both in Watford City—is focusing on what he knows. That's supplying food to markets, restaurants and schools.

Paul Morris, the nutrition chef at Harwood Union High School in Montpelier, has long purchased

Hartshorn's veggies. He recalls the farmer's first mentioning the idea of a hydroponic farm three years ago. "He had this big plan for a greenhouse and was really interested in what schools would need, and we talked about some of the volumes we were using for lettuce," says Morris, who bonds food service for the whole school district.

In the meantime, Hartshorn and his lifelong friends the Furs (Ted Furr is the company's only full-time employee) decided to make good on their long-time goal of starting a hydroponic farm and scored a loan from the Vermont Economic Development Authority

Hartshorn kept his progress quiet until he showed up at Morris' kitchen last May with hydroponically grown basil, red- and green-leaf lettuce and tomato. The last harvest is of particular value to schools, because its nutritional profile allows it to be substituted as a protein. Rutabaga is also rich in vitamin C, David K. Hartshorn adds.

Since hydroponically grown plants mature alone, complete with tiny roots, after they're picked, they stay fresh longer than conventionally farmed produce. Still, Morris usually uses what he gets right away. In August, the chef and

ENDLESS SUMMER 30/11

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# SIDEdishes

BY COEN HIRSH &amp; ALICE LEVITT

## Entrées and Exits

**BLVD COMES TO DARTMOUTH**  
**COOKS, SAYS FRIEDMAN**  
 Back in August, we shared a pie from **JAY CARPINE** and **CHUCK DELAMATER**. They asked the public to help them name the new restaurant they plan to open in the **MALDEN** **COURTNEY BURLINGTON HARBOR**. After receiving more than 100 entries, the men who also own **HOTEL VERMONT** have made a choice.

The seafood restaurant, run by chef **DAVID FRIEDMAN**, will be called **BLVD**. That the promised 1000 reward went to the party who came up with that moniker. Despite heavyweight contenders from the general public, including **Coccollo** and **Florida**, Carpine says the

word only float, is expected to wrap up in January.

Last week, **FRANK BLOOM** and **SHILL** said "hello" to **Stinky**. Co-owner **AMAR PRINCE** says he and partner **JOSH BIRD** are "in a legal situation" with the building's owners.

They plan to move operations to a space on **Stinky's Mountain Road** once they are disenchanted. "Chief Josh and Jack are not gonna let it get us down," Prince says. "We'll start something else — we're not quitting."

Though the restaurants hope to return to serving **Stinky** soon, Prince notes, they won't do so as **Frida's**. Will their new restaurant be Mexican? "I kinda doubt it," he says.

— A.L.

## Finally! Right?

**HEN OF THE WOOD CREDS IN BURLINGTON**  
 On Wednesday, October 9, **HEN OF THE WOOD BURLINGTON** opens its doors to the public. Of course, back in 2003, we were told that historic day would arrive in April 2013. So what happened?

"The new construction collaboration with the hotel" was a big project for them and a big project for us," explains **HOTW** executive chef and co-owner **DAVID WARRICK**. "You lose a week, it actually ends up being a month. Next thing you know, we're six months behind." Still, Warrick says the delays left his team stronger and better prepared for success.

At a soft opening last Sunday, the abbreviated bar menu was headed with the words "Finally! Right?" And the crowd seemed to be in agreement.

Warrick and co-owner **WILLIAM MICHEL**, say the 95-seat restaurant was completely full that night and the preceding one from 5 p.m. until nearly 10 p.m.

Says chef **AMAR PRINCE** shared sweet and smoky southern hams for guests while chef de cuisine **JORDAN WALK** prepared small bites, including smoked blackfish toast and truffle squash fritters. Such dishes will likely be on the opening menu.

Besides share plates with cedar ash and onion jam, starters included panko-fritted croques and the classic Hen of the Wood mushroom toast.

**FRESH TRACKS BARN** rabbit leg and loin with buttered celery root and roasted **English** with herbaceous beans and baby fennel numbered among the entrees. A new staff addition, **CAROL HAYES**, butchers whole animals for the restaurant. Everything will be touched by fire, whether in the wood-fired grill or in the oven. The latter is manned by **PHIL LINK**, most recently executive chef at **BILLINGS** **BARBERSHOP**.

The new dinner team also includes **ANDREW GUTENBERG**, former pastry chef at New York's prestigious **Fig & Olive**. He's been with the **HOTW** family for nearly a year and provides desserts to the Burlington and original **Wheaton** locations, as well as chocolates to local Vermont guests. Early start-upmen at the Burlington restaurant include an open cake with shelled orange layers in maple-rum syrup, and a Little Swarts plate dotted with treats such as "pome needles," chocolate, pines de fruits and maple fudge.

While **HOTW** now serves dinner each night from 5 to 10 p.m., the bar scene starts at 4 p.m. and doesn't stop rocking until 1 a.m. The bar staff includes **CHRISTOPHER HALLAMER**, formerly of **BILLINGS BARBERSHOP**, who was featured in *Esquire* magazine last year. His drinks include unique seasonal interpretations of the magic and rum and Coke. Welcome to Burlington, Hen of the Wood.

— A.L.



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Developed design for the dining room at this.

winning name also came from Ben Duxbury, Nancy Rubin and Keith Nelson — the restaurant's design team at **Truett Callen Interiors**. The money went to a hotel employee on maternity leave.

Caring says that, by adding **BLVD** to **JENNIFER** and **like a the Wood** at **HOTEL VERMONT**, he hopes to round out "a food scene with great and varied options for our community." The **BLVD** team will soon meet with **STAN WOOD** of **WOOD MOUNTAIN** to discuss seasonal offerings and ensure conceptual synergy. Construction, which entails adding an anteropony, structural chandeliers and a

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Like many locals, **COURTNEY** and **DAVID DOLANOW** of **Shaw** have noticed those seemingly forgotten apple trees in fields and woods, laden with unknown varieties. This year, the pair — who have serious

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food

## Endless Summer

last year made 50 pounds of Hartshorn's basil into pots the day it arrived. They keep the stock in the freezer to use in pasta, salads and all-local turkey sandwiches featuring GMDH's lettuce, Cabot cheddar and Red Hen Baking Company bread.

Hartshorn's lettuce also finds its way daily onto Harvard Union's salad bar and into tossed salads. Morris says he eagerly awaits seeing Hartshorn walk through the door with his lettuce in January — not just because he'll have a fresh, local harvest but because the farmer is a Harvard alum. Morris hopes his project will inspire the students.

Hartshorn and the Farm had to hit the books themselves to figure out how to make their farm work. And they made major investments. Unlike the pulley structure that powered the hanging gardens, a computer system regulates the watering of GMDH's plants. The \$300,000 setup ensures that 57 gallons of water are recycled through all 18,000 plants in 10-day slots each minute.

Before long, the team hope to run the greenhouse more economically by powering it with biomass from the Farm's other business, Farm Tree & Landscaping Services. There is debate among farmers over whether hydroponic agriculture is indeed "greener" than simply trucking food north from warmer climates. But GMDH lives and dies by the ideal that local is best.

Greenhouse, which may also include solar panels, would built the impressively clean operation. The bright-white greenhouse resembles a film set of a verdant field with its soaring ceilings and apparently never-ending view of growing greens. And, just like a Hollywood product, GMDH has had hefty start-up costs — a half-million dollars.

The greenhouse is raised just above wetland heights, the better to give the farmer a detailed view as it grows. A close look at the back wall reveals a constant drip of water that helps cool and aerates the roots, giving the suspension of a mini rainforest.

As Hartshorn and partner Amy Tadokoro walk through the quarter-acre building, at its pleasant, temperature-controlled 75 degrees, he points out the first seedlings sprouting in beds of rock wool. "If you stare at these long enough, you eventually see them breaking out [at their clay shells] like a chicken," he says of the plastic rippled growth.

Unlike the lettuce Hartshorn grows outdoors at his other farms, these take as few as five weeks to mature. Smaller



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 DAVE HARTSHORN

solid greens are ready to pick in three or four weeks.

The technology yields the farm not just enough lettuce to supply its clients through the cold months, but a glut. As Hartshorn puts it, "As soon as I take one out and package it, that tray needs to be filled with another [plant]. There are 9000 [plants] looking for places to go as soon as you pick it. We need to sell a lot of lettuce."

And the company is well on its way. Besides Harvard, GMDH supplies Peoples Academy in Merrimack and cultivates company beds. Though Hartshorn describes his uncommonly sweet product as "a gourmet lettuce," chefs at restaurants of all stripes have begun to purchase it, including



More food after the classifieds section

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# Winter Warmers

Girding yourself with cold-weather quaffs

BY CORIN HIRSCH



**W**hen the days grow shorter, the dark spirits come out—at least, the liquid kind. Cocktails can take on a lessening edge in fall and winter, as cream, eggs, coffee and spices take their rightful places on the bar.

Vermont distillers are helping. A few months ago, the state joined its own locally produced coffee liquor in the form of Pere Coffee Liqueur, an silky spirit from Christian Stromberg of Sapling Liqueur. Stromberg cold-brews Arabica beans, then infuses the result into 60-proof liquor and sweetens it at the end. The final product tastes like sugared-up black coffee with a kick.

Two new maple-centric liqueurs debuted this year, too. Metcalfe's Vermont Maple Cream Liqueur and Vermont Ice Maple Crema from Boyden Valley Winery. Metcalfe's version is light-bodied and nutty. Boyden's version has more complex, Calvados-like notes from the apples used in the blend. Each is a stand-up winter drink alone in the glass but can also play a starring role in mixed drinks such as the ones described here.

Despite the extended warmth of this fall, winter drink recipes are cropping up all over Vermont, so we asked two local bartenders to share their cold-weather offerings. These recipes that aren't strained, I made up in my own kitchen. While these drinks may be complex to make, they're worth the trouble.

## Cider Slammer

Courtesy of Marilee Spangina, co-owner of the Inn at Weatherfield

Every fall, this drink comes out of its summer hibernation at the Inn at Weatherfield. Spangina isn't sure who originally dreamed it up, but it's a perennial cold-weather signature.

First, make "slammer juice":  
1 cup boiled cider\*  
1 cinnamon stick  
1 vanilla bean  
A dash of fresh ginger  
Fresh thyme

Simmer ingredients together for about 20 minutes, then strain and let cool.

For the drink:  
1 orange wedge  
Thyme sprig  
Ice  
1.5 ounces (or one shot) bourbon  
1.5 ounces (or one shot) slammer juice  
Fresh apple cider

Muddle orange slice and thyme in a glass, and add ice. Add a shot of bourbon and a shot of slammer juice, then top it off with fresh apple cider.

\*A note on boiled cider: Wood's Cider Mill in Springfield makes a version, but you can make your own by boiling down fresh apple cider until it becomes syrup.



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Eden Gammon



Heavy Weather



## Classic Flip

Here's a pro tip from our colonial forebears: Raw eggs make for good drinks in the winter. One of the original cocktail ingredients — decades before the term "cocktail" was invented — eggs served as the base of a common drink called a flip. This nutrient-rich concoction, a blend of beer, rum, warming molasses and raw eggs, was fortifying and creamy; it was whipped into a froth with a red-hot peeler pulled from the fire and plunked into the mug. This method is unfeasible for most home bartenders, and in its flip is challenging to make with or without a hot peeler. Once you attempt it, you realize that colonial misologists were working with what they had on hand and may not have used much fancy, they were just trying to get away.

Today, we have a broader arsenal of ingredients from which to draw. Just be sure to use the freshest eggs you can find for these two gentler, easier versions of the flip.

## Wap of a Flip

Ice  
2 ounces gin  
1/4 ounce coconut oil (optional)  
3/4 ounce Meyer lemon juice  
White from one egg  
1/2 tablespoon honey syrup\*  
Nutmeg

This frothy drink isn't technically a flip, as it lacks a whole egg, but it's close enough. Its summing combo of sweet-sour flavors is laced with herbs.

Fill a cocktail shaker with ice, then add the gin, tea, lemon juice, egg white and honey syrup. Shake hard to combine and strain into a coupe glass. Spoon some of the froth on top, grate nutmeg on top and serve.

\*To make honey syrup, combine equal parts honey and water in a saucepan and place over low heat. Stir until honey dissolves and remove from heat. Store syrup in a jar in the refrigerator; it will keep a few weeks.

## Heavy Weather

Ice  
2 ounces rum (I used Sonagolus North Distillery)  
1 ounce rye whiskey  
1 tablespoon maple syrup  
1/2 ounce lemon juice

Whole egg  
Dash of Angostura bitters  
Nutmeg\*

Drinking too much of this creamy golden flip could put your windows for winter. Place ice in a shaker, then add rum, rye, maple syrup, lemon juice, egg and bitters. Shake hard until blended and strain into a coupe glass. Shave nutmeg on top and serve.

\*A note on nutmeg: The powdered stuff is OK, but grating fresh nutmeg on your drink lends a much more delicate spice.

## Mole-tox Choo-tail #2

Courtesy of Dan Higgins, bar manager at Positive Pie in Burlington

2 ounces chilled dark roast coffee  
3/4 ounce Imperial Tequila Regenera  
1/2 ounce Pure Cactus Liqueur  
1/2 ounce Sonagolus Syrup (or Vermont Chocolate Mole Ice)

1/2 ounce Boyden Valley Winery Vermont Ice Apple Cider Liqueur  
1 roasted jalapeño pepper

In a large rocks glass, combine coffee, tequila, coffee liqueur and Chocolate Mole syrup. Stir and add ice. Float Apple Cider on top of drink, and add roasted jalapeño pepper as garnish.

## Josiah Bartlett's Hot Toddy

Josiah Bartlett was a colonial New Hampshire statesman and signatory to the Declaration of Independence. The apple brandy produced in New Hampshire and named for him is aged for four years in oak barrels. Elegant, smooth and restrained, its flavor has notes of apple, pear, vanilla, caramel and cardamom. This hot toddy recipe features lemon with orange. If you don't have Bartlett's, substitute any apple brandy you have on hand.

4 ounces hot water  
1 teaspoon honey  
2 ounces apple brandy  
Orange wedge, and slice for garnish  
Whole cloves, optional

In a glass mug, pour hot water over honey and stir to dissolve. Add brandy and aqueous in juice from the orange wedge, then garnish with orange slice. Add cloves if desired. Sip slowly.

## Spiked Maple Mocha

Coffee liqueur in coffee might seem like overkill, but Pura helps sweeten an otherwise stringent cup of joe, while a dose of maple cream liqueur adds richness. Make sure the coffee you start with is really hot, as the liqueur and milk will rapidly bring its temperature down. I used Threewood Maple Flava instead of sugar to make my whipped cream — but a spoonful of maple syrup will do the trick.

1 tablespoon instantized cocoa powder  
1/2 to 1 cup strong coffee  
1 teaspoon light cream or milk  
1 ounce Pure Cactus Liqueur (Kahlúa is a possible substitute)  
1 ounce maple cream liqueur, such as Michel's or Vermont Ice (or 1 ounce Buxton plus 1 teaspoon maple syrup)  
Hand-whipped maple cream (or Cohet prepared whipped cream)

Put cocoa powder in a mug, then fill it three-quarters full with strong coffee. Stir to dissolve. Add milk and spirits, and stir again. Spoon fresh whipped cream on top, sprinkle with cocoa powder and serve. ☺



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## Well-Versed Vocals

Past William Blake is famously credited for inspiring the name of 1960s rockers the Doors. These days, the bard's wit seems to still ring; his words guide award-winning singer-songwriter Martha Redbone's *Scotts Project: Rooted in Brooklyn and Kentucky, the performer — who calls herself a “blooded African country mama” — interprets selected poems on her acclaimed 2012 album *The Garden of Love, Songs of William Blake*. Hailed as “a brilliant collision of cultures” by the *New Yorker*, this innovative work ticks the soundtrack of Redbone's Native American and Appalachian ancestry with the revolutionary worldweird's 19th-century versatility.*

### MARTHA REDBONE

Friday, October 5, 7:30 p.m. at UMN Recital Hall, Redbone Campus in Burlington. \$15-25. Info: 913.5963.77 or [martharedbone.com](http://martharedbone.com)

OCT. 10 | MUSIC



## In the Right Key

Though he died just shy of his 32nd birthday, Franz Schubert left an indelible mark on the classical music world. A prolific composer, he wrote hundreds of works, which posthumously established him as one of the early Romantic era's greatest talents. The virtuoso's creative range has left several centuries enraptured, including award-winning pianist Ineson Cooper. Recognized as one of the world's foremost Schubertians, Cooper brings audiences to a monumental program of Schubert's final three piano sonatas. Written in close succession during the last months of his life, the emotionally complex pieces are widely regarded as his most mature masterpieces.

### INESON COOPER

Wednesday, October 10, 7 p.m. at Wehring Center for the Arts, Corner 14th and Middlebury College. \$8-25. Info: 443.3158 or [middlebury.edu](http://middlebury.edu)

PHOTO: JEFFREY M. HARRIS

Founded in 1972, Muntu Dance Theatre is the country's longest-running company dedicated to preserving African and African-American dance, music and folklore. Led by artistic director Aminyea Payne, the Chicago-based troupe is known for vibrant costumes, infectious drum beats and original educational material. Dynamic performers bring this repertoire to the Green Mountains with a program that celebrates the cultures of Mali, Senegal and Senegal, a ensemble's esteemed performances drive performances of Youssef Kountaké's "Dance of the Strong Man" and Payne's "Open Dance" before culminating in the rousing rhythms of the Mali dance troupe.

## Keeping with Tradition

### MUNTU DANCE THEATRE

Monday, October 14, 7 p.m. at Corner 14th and Middlebury College. \$10-15. Info: 443.3158 or [muntu.com](http://muntu.com)



OCT. 14 | DANCE



SCAN THESE QR CODES WITH THE SAYA APP TO SEE VIDEOS.

SEE PAGE 6

PHOTO: JEFFREY M. HARRIS

MONTY JAGANPURI

ELIOT GILBERT

MARTIN

BIRMINGHAM





and







**DEATHSTAMP** 2008 Productions is proud to have a play with all a play about a bang, suffering, playing, and whose attempt to defend an innocent's soul, set off a chain of a short events. *Death Stamp* Lyrics by Bruce Hensley. Performances 7:30 p.m. Sat. Feb. 10. Info: 338-2336 or 853-3020.

**FAMILY OF LIME** See 902 on p. 30 or p.m.

**GOLDENBEE & CAMPBELL: SACRILEGE + PROPANE** See 902 on p. 30 or p.m.

**LIFE UNDER 30** See 714 on p. 8 or p.m. 10:30 p.m.

**WINTER** See 902 on p. 30 or p.m.

**STAGED READING OF "STILL HARBINGER"** As part of the Vermont Festival of Theater Series, Jon Jacobson directs this staged reading of Robert Harlow's comic-drama about a motley crew of society outcasts before they go to the County Jail. *Staged Reading of "Still Harbinger"* 7:30 p.m. Saturdays, info: 244-0488.

**THE CRUCIBLE** See 714 on p. 8 or p.m.

**THE MORTENSTAP** See 714 on p. 8 or p.m.

**THE PRINCE OF PENANCE** See 902 on p. 30 or p.m.

**THEIR ANGRY MEN** See 902 on p. 30 or p.m.

**YOUNG FRANKENSTEIN THE MUSICAL** See 902 on p. 30 or p.m.

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**SHADES OF GREEN** Check out Green's 4th annual show at the new Green Building, Mountainside and Park Mountainside. *Shades of Green* Mountainside, South Mountainside 7:30-10:30 p.m. \$10. Info: 338-2336.

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**A BURNING OF GREEN** Common Threads Quilt Guild members display 100 handmade quilts. *A Burning of Green* 10 a.m.-4 p.m. Sat. Feb. 10. Info: 338-2336.

**BOOKS/SHOPS/STREET** Live music, books, and shops. *Books/Shops/Street* 10 a.m.-4 p.m. Sat. Feb. 10. Info: 338-2336.

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13

## SAT. 12

8 PM

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## Dance

**BAKED BEANS TART SUNDAY** See 902 on p. 30 or p.m.

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SCAN THIS PAGE  
WITH LUCY'S  
APP (PAGE 2)

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**HOW BIG AND HOW MANY?** The experience necessary to learn the basics of LaTeX is Design a useful computer program, even if it may seem not to be useful for design or text analysis.

Clavichord, the early keyboard instrument (popular in the 16th century), took its name from the clavi, or keys, and the chord, or strings. It was a precursor of the harpsichord and the spinet. The clavichord was used in the 16th century by the German composer and lutenist Hans Leo Hassler. It was also used by the English composer and lutenist John Dowland. The clavichord was a popular instrument in the 16th century, and it was used by many composers of the time.



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A woodwind quintet introduces instruments and spooky selections including "Boo" Rag. The performance highlight is narration of an arrangement of the timeless classic: "Peter & the Wolf."

Special guest narrator/composer **Peter Hamlin** has composed some **alternate endings** for the story that involve the audience.

**Come in costume;** there will be a parade of costumes! Also, door prizes! And everyone gets a treat for the road.

VSO Wind Quintet members are *Anne Janson, flute; Mary Watt, oboe; Gary Wright, clarinet; Becky Eldredge, bassoon; and Shelagh Abate, French horn.*

\$7 for adults • \$5 for seniors & children • \$15 for families (up to 5 people)

There is a \$1 Middlebury College service charge per ticket or family ticket for the Middlebury concert.

For more information & ticket outlets, visit [vso.org](http://vso.org)

## Saturday, October 19 & Sunday, October 20 & 27

- **Unitarian Church, Montpelier,**  
Saturday, October 19 at 11am
- **BFA Performing Arts Center, St. Albans,**  
Saturday, October 19 at 4pm
- **McCarthy Recital Hall, St. Michael's College,**  
Colchester, Sunday, October 20, 2pm
- **Mahoney Center for the Arts, Middlebury**  
College, Sunday, October 27 at 2pm

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# House Party

Claude VonStroke talks about his new album, *Urban Animal*, and the increasing popularity of EDM

BY DAN EDLDES



JASON MERRITT/GETTY IMAGES

**S** Francisco-based electronic house music DJ and producer Claude VonStroke—aka *Bardley Emberton*—has long carved out the fringes of house music. He built his sterling reputation in electronic dance music circles on his willingness to experiment and push the limits of the genre. On his latest record, *Urban Animal*, he takes that progressive approach a step further, delivering a record that, though still rooted in house music, is laced with subtle traces of sound from across the landscape of EDM and beyond, including integrating detours into soul and funk. It is a decidedly more introspective and contemplative work than the Detroit native's earlier records that also boasts enough innovative beats and breaks to keep dance floors hot and sweaty.

VonStroke headlines the long-running EDM series Sunday Night Mass at Club Metromoon, this Sunday, October 13. In advance of that appearance, *Sunday* spoke with VonStroke by phone from San Francisco and asked him about his new record and his cheery as well as the increasing popularity of—and inevitable backlash against—electronic dance music.

**SEVEN DAYS:** You went in a different direction on *Urban Animal*, moving

## IN A COUPLE OF YEARS ELECTRONIC MUSIC WILL BE ON THE TELEVISED GRAMMYS.

CLAUDE VONSTROKE

away from house music to a degree. How did you change your approach, and do you feel you accomplished what you'd hoped to?

**CLAUDE VONSTROKE:** Honestly, I just started making music, and that's what came out of me. I don't think I was trying to specifically accomplish anything. But I was trying to get away from house music a little bit. And I think I did that.

**SD:** Why did you feel the need to get away from house music?

**CV:** I just wanted to not be limited to a specific style. I wanted to expand a little bit.

**SD:** Is feeling confined by individual style a pressure you've dealt with before?

**CV:** Not really. I've been doing this a long time. And I had never felt the need to do anything really different from what I've always done. But then I did. It sounds re-

ally simple, and I suppose it is. But I just wanted to explore.

**SD:** Where did the Claude VonStroke alias come from?

**CV:** It was a joke. I was out partying one night with a girlfriend and just coming up with silly DJ names, and I came up with that one. Then someone had a birthday party I was playing the next weekend, and she printed up 500 with the name on it. And I just kept it because everyone seemed to think it was really funny.

**SD:** I'd agree with that. Switching from EDM has exploded in popularity in recent years and it doesn't seem to be slowing down. What are your thoughts on the genre's popularity and its increasing inroads into the mainstream?

**CV:** I think it's great. I like to tell the story that when I was a kid, hip-hop was just coming out. But so are really cored. Then,

over the next 10 years, it got into the Grammys. Then it was a televised Grammy. And after a while, nobody questioned it. It was just a style of music that was part of pop.

I think a similar thing is happening with electronic music right now when a couple of years electronic music will be on the televised Grammys. And it will just be another genre, country music, hip-hop music, electronic music. And that's good for everybody.

**SD:** How far away do you think we are from that?

**CV:** Not so far. I think everyone is already talking about it. I mean, it's the hottest music right now. So it probably won't be very long. All it's going to take is for a few thousand 13-year-old girls to get behind it.

**SD:** [Laughs/Like anything I suppose.] I suppose. CV: Mmm-hmm. We need the sweet!

**SD:** With popularity comes backlash, and EDM is no exception there. What are your thoughts on the negative perceptions of the genre?

**CV:** Yeah, it's like anything. But that just means it's huge. I mean, there's a backlash against Lady Gaga, but only because she's successful. If she weren't, no one would care. So the backlash is good, too.

**SD:** Last question: You donated 10 percent of [your label's] profits to a profit to a school in Detroit for music education. Is that because you had a strong music experience in school as a kid, or because you didn't?

**CV:** I'd never really thought of it that way, but I guess it's because I didn't. I like it because it feels like the right thing to do. I had a lot of classical music education as a kid, but I couldn't find out anything. I really wanted to know. I wanted to know how to DJ, how to sequence, a sampler, how to make hip-hop beats. It was super frustrating. The school we work with has everything—you can learn how to DJ, be a video editor, fashion design, all that stuff. ☺

## INFO

Claude VonStroke in Sunday Night Mass Sunday, October 13, 10 p.m. at Club Metromoon in Burlington. \$20-\$45. 14+



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THE ROOTS/FLYING MONKEYS (HIP HOP)

### The Walking Dead

What happens when a generation of kids who grew up listening to gritty East Coast hip-hop in the early 1990s come of age and start ripping themselves? You get Beast Coast, a new, rough-beaten branch of the hip-hop family tree rooted in NYC's underground scene that mixes hardcore beats with off-beat rhythms. Among the first to emerge from that new movement are **FLYING MONKEYS**, a Brooklyn-based trio who turned head last year with their seriously titled single "Flag Waffle" and returned earlier this year with a much-typed sophomore mixtape, **BROTHERS**. The **Beasties** inside the Higher Ground Showcase Lounge this Friday, October 11, with Spanish Harlem's **KODIAK BANE**.

### WED.09

#### Burlington area

**FRANKY D'S** 4th Ave. 10-11:30 p.m.  
Free

**WALSH/JENSEN** Weekend Roundtable with DJ Dreg. Maitland (House) 10-11:30 p.m. Free

**JP & THE** 10th Ave. with Dave (House) 10-11:30 p.m. Free

**JOHN/PAUL** 10th Ave. with Dave (House) 10-11:30 p.m. Free

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# SOUNDbites

CONTINUED FROM PAGE 31

## BiteTorrent

There's a fun show on tap in Montpelier this Saturday, October 12, when Connecticut-based "bitter soul" garage-rock outfit **SLASH JACKSON** drop by for an in-store gig at Bush Spies. The band has a new record coming out on October 18, called *Do Not Fear to Kill a Dead Man*. Judging from "2006," the single streaming on the group's Bandcamp page, this promising it will resonate with fans — like me, for example — who are anxiously awaiting **NEUTRAL MEX MEX**'s upcoming reunion shows and need something to chew on in the meantime.



Lund/Getty

In other central Vermont news, local punks **MY JACK** are hosting their annual Highburberfest party this Friday, October 10, at Hotel Tavern in Warren. What is Highburberfest, you ask? Great question! It's a festival thrown by SJ guitarist **TOM THEATRY** every October in honor of his neighbor, **HIGH**.

Now that we have that squared away, this year's lineup features the **ARMCHAIR SALLIES**, **STATE OF THE UNION** and, of course, **SPOT JACK**, who will very likely attempt to get kicked out of their own festival, can they? We think so.

Also on the left are yet another local surf band, the **THEOANARCHS**, who are a rather goofy and project Theatry. So when the deal? Yours?

"One deal is that we are robots that like to surf and crush humans," writes Theatry in a recent email. "All our songs are about robots and surfing." In

contrast, adding that during shows each member of the trio goes by a robotic pseudonym: **TOMCHOMIE**, the **MATTER CIRCUIT** and the **MAIN FRAME**. He goes on to offer up a few song titles that I think pretty much tell the story: "Robots Inspiring Robots," "Murder Robots on Holiday" and "Barfing Crotch in the Robotic Age."

Any questions?

Last but not least, congrats to local folkie **IAN PALMER**, who celebrates the release of his latest CD, *The Atlantic Road*, with a show at Radio Room this Friday, October 11. The project is a collaboration with folk singer **DEBBIE MASON**, in which the duo recreated the steps of a group called the **ALMANAC SINGERS**. For the uninitiated, that group was a collection of labor activists who also happened to be pretty decent

singers and songwriters, including some guys named **PETE SEGER** and **WOODY GUTHRIE**. Perhaps you've heard of them?

In 1941, the Almanac Singers toured the country, playing picket lines and labor halls and generally raising ruckus. According to legend, that war inspired some of the great labor songs of all time, including, among others, "Union Maid" and "Which Side Are You On?" It also inspired generations of socially progressive songwriters, including Palmer and Mason, who, with the help of Seeger and the Woody Guthrie Archives, were able to recreate a good chunk of that legendary route across these United States. Palmer will give a more formal presentation on his travels next month — including a slide show! But I wouldn't be surprised if he shares a few tales at the Room on Friday 10.

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**ROCKSTAR KARAOKE**  
CLUB KARAOKE

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**AEROLITES** Nov 12  
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**RETROKING 80'S NIGHT**  
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**CLAUDE VONSTROKE** Nov 14  
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**METAL MONDAY** Nov 14  
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**A NIGHT OF HIP HOP** Nov 15  
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George Hearn (left) and Ian Palmer

## Listening In

A great mix of local and international, indie, folk, and rock, tonight's programming is, in a word, fantastic.

**QUESTIONS:** The station at 101.5 FM, 101.5 FM, 101.5 FM.

**DANNY BROWN, CEO**

**MR. BROWN, CEO**

**MR. BROWN, CEO**

**QUESTIONS:** The station at 101.5 FM, 101.5 FM, 101.5 FM.



REVIEW *this*

### Kat Wright & the Indomitable Soul Band, *Introducing...*

(SELF-RELEASED OR DIGITAL DOWNLOAD)

If you are even peripherally in tune with the local music scene, the story of Kat Wright & the Indomitable Soul Band should be familiar by now. But for those in need of a refresher, here's the CliffNotes version. A couple years back, Wright — formerly one-half of the excellent folk duo the Loudful Heights — started pulling around with some local jazz and funk players, harnessing out recordings of classic soul and R&B tunes every Thursday at Burlington's Radio Room. In time, these wildly popular informal "soul sessions" solidified into a serious band, which took its act on the road. As the group's reputation for dynamic live shows grew, it began making original material alongside crowd-pleasing covers from the likes of Aretha Franklin and Jackie Wilson. New regional



SOUL MUSIC  
TO THE  
MASS

growth didn't strain from the Daptone Records playbook. It is currently the band's signature song and would be the hit single. And why not? It introduces Kat Wright as both a powerhouse capable of full-throated belting and a sensitive observer who can put you like a letter. The equally excellent "Afterall (Did We Make It)" continues that throwback vibe. But to dismiss Wright and Co. as just another trip tribute of Berry Gordy and Motown since 1964 is shortsighted. Like the best of the modern retro-and-acoustic — Adele, Rufus Wainwright, Ryan Adams etc. — Wright and her band individualize each of their well-traveled influences, using stylistic touchstones as templates for experimentation, rather than as rigid structures.

### Blackbird, *Whistle and Sing*

(SELF-RELEASED OR DIGITAL DOWNLOAD)

Central Vermont musicians Rachel Clark and Rob DeMarco have been playing together for more than a decade, first as members of the Irish band *What That Shakes the Belfry*, and for the past few years as duo Blackbird. The 11-track sets and songs that are contained in their third release, *Whistle and Sing*, leave a lasting impression of many miles apart together on winding roads, and just like the 100-mile round trip from Florence to Moscow — she's from Sharon, Vt., and he's from "Gauguin Rd." Given the ease with which they play together — on a wide assortment of instruments, no less — it sounds as if they've covered those 100 miles many times to create and refine their music. Indeed, Clark and DeMarco sound right at home together



With musicians have broad and different musical backgrounds, DeMarcos' roots come from County Limerick in Ireland, played the fiddle and sang to him in Gaelic. Clark's parents were both professional classical musicians, and she lived in Sweden as a child. It comes as no surprise, then, that the musical bill of fare includes Irish folk tunes, Celtic ballads, Swedish harvest songs and accordion waltzes — the last of which includes one of Clark's lovely originals.

While the musicians' diverse upbringing make *Whistle and Sing* a varied and often wonderful listen, the album is not without some flaws.

Take "Blade," for example. The song goes more to the psychedelic soul sounds of Sly and the Family Stone than to Smokey Robinson. And it features a guest appearance from local rapper Raefit, whose in-flow first and socially charged lyrics give the song an added depth and grime — and evoke Gladstone Kibbi's appearance on an alternate version of Amy Winehouse's "I Am a Slave No Good."

"Start No Telling" is a coolly funky cut first made at the latter work of legendary soul songwriters Barrett Strong and Norman Whitfield — think the Temptations' 1972 hit "Papa Was a Rollin' Stone." But there's a playfulness and its stormy groove that is light and slippery.

Alben closer "You'll Be the Sky" is a creatively tender ballad that is perhaps the EP's most straightforward song. On earlier cuts the Indomitable Soul Band are often as much the focus as Wright — and deservedly so — but here they lay back and give the stage room to stretch out. The result — not part of the song, but the album — may signal the birth of a certified local duo, one who not only takes cues from the past but is clearly attuned to the present.

*Introducing...* by Kat Wright & the Indomitable Soul Band is available at [katwrightsoulband.com](http://katwrightsoulband.com). The band plays a CD release party at ArtBart in Burlington this Friday, October 11.

GAIL BOALIS

For example, DeMarco's singing style doesn't always fit the bill, despite his authentic Irish accent. He has a pleasant voice but sometimes adds an unconvincing and unnecessary Celtic lilt to his vocals. DeMarco is, however, an impressive fiddler, a skill that he hasn't shown off much on previous recordings. That's a real discovery on a state where many of the good — and even not-so-good — fiddlers are already well known.

Given the abundance of styles and variety of instrumental performances, choosing the album's highlights is a tall order. Is it when DeMarco is chugging along on the guitar or cello while Clark is rolling high on the whistles? Or when DeMarco's graceful fiddling is backed up by Clark's piano? To these ears, maybe both.

*Whistle and Sing* by Blackbird is available at [clarkyc.com](http://clarkyc.com).

ROBERT REGAN



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# A Bridge to the North

"Puente: An Exhibition of Cuban Artists"

Cuban artists, like those in other countries, are under an obligation to make political statements in their work. But Cuba isn't like most countries, it and North Korea are the world's last two unconquered communist states.

Fairly or not, artists may be on the lookout for hints of dissent, or at least dissent, when viewing "Puente: An Exhibition of Cuban Artists" at the Helen Day Art Center in Stowe. Yet seeing these works by seven contemporary artists—all of whom were in the 2002 Human Rights Award—as a barometer of artistic freedom might preclude seeing them as an aesthetic sampler from an unusual place.

Inquiries linking political content will find it in "Puente," but they may be disappointed that it's so tame. "None of the work is especially threatening," considers curator Rachel Moore. The show contains no bold challenges to repression; its politically veiled pieces instead make their points through metaphor and symbolism.

Ramón Riera, for example, has created a fantasy passport in the form of an accordion book with a few pages that appear persuasively official and others that are grossly satirical, such as the Havana street scene dominated by a Coca-Cola billboard. Another nonconformist painting by Riera gives the show its title. A female body is here displayed in a bridge (puente) between two landscapes—presumably Cuba and the United States.

In notes accompanying the show, Moore describes the work of Arlen del Real as "very political." He's represented here by an ordinary living room couch that's been chopped in half, exposing its stuffing and springs. Bounced on the floor between the jaggedly sawed parts is the message: "What separates us also unites us." (Del Real produced this installation during a residency at the Vermont Studio Center in Johnson.)

The center plays its contentious interpretations by trying cautious compromises in doing that just because José Ángel Viscorich has made two of his works "Ruido" and "Disensil" doesn't mean they're innocent "assumedly high political messages" as Moore claims. "Ruido" actually seems more innocent than militant. By arranging brown paper shop-



SOME OF THE WORK ON DISPLAY AT HELEN DAY DEMANDS TO BE CONSIDERED AESTHETICALLY RATHER THAN POLITICALLY.



ping bags (hang on a gallery wall) to spell out "EXILE," Viscorich may be suggesting that some Cubans abandon their homeland in order to go shopping in Miami.

In an interview, Moore does make the valid point that "not too long ago work like this was not allowed to be made in Cuba." Any break with socialist realism could therefore be viewed as "a political statement," she argues.

While the individual pieces may not do much to undermine Cuba's status quo, there's no doubt that the show itself highlights a profound, though unbridled, shift in political dynamics. Helen Day encountered "no issues" in importing these 30-or-so pieces from Cuba, Moore reports. Even in the recent past, work like this could not have entered the United States,

in keeping with a trade embargo that the U.S. imposed in 1960.

The Cuban artists represented in "Puente" can now be admired on the U.S. as well. Moore says, citing recent stats: some of them have made to Miami. None of the Cubans are coming to Stowe, however, because, she explains, "we couldn't find enough funding to bring them here."

Some of the work on display at Helen Day demands to be considered aesthetically rather than politically.

Abel Barraco's "Eye Phone" and "Eye Pad" look like the brand-name homonyms—except they're onyx and made of wood, with images and words etched in ink. The Apple logo runs like the sun between a pair of wavy poles (as in a drawing on the "screen" of the Eye Pad).

Delma Tuya creates enormous charcoal portraits consisting of tiny stick figures, or "micro-men." The artist himself is either screaming or singing in one of these works. Tuya's technique bears strong resemblance to that of Chuck Close, the veteran American artist who assembles giant portraits by means of pointillism.

The slow breaking of rigid structures during the past 30 years has not only opened creative space inside Cuba, it's enabled Cuban artists to become acquainted with the work of artists such as Close and his mentor, Jasper Johns.

Viscorich's "Disensil"—a group of four canvases with that word painted in English, Spanish, Russian and a highly stylized Chinese—does have an obvious political dimension, but even more eye-catching is its layered lettering in a Cuban script that seems to be learning from a Cuban.

And what are we to make of the perplexing sets of photographs by Adria Fernández titled "Epitafios I & II"? They appear to be straight-up shots, albeit dramatically composed, of very shrouded St. Helena's Tropaeum eagles. The show's notes, however, suggest that the artist is investigating stereotypes of an "exotic" Cuba that others are learning about.

The decision to exhibit Cuban art was made prior to Moore's arrival at Helen Day two years ago, she rather conceals the show now traveled to Cuba to survey artist studios. Instead, to compile this selection, Moore had to rely on catalogs, digital images and visits to a few galleries in the U.S. that show Cuban work.

"Puente" doesn't pretend to be definitive in any respect, however. And it certainly doesn't approach the encyclopedic exhibit of Cuban art mounted in Montreal 15 years ago. Just as a show of contemporary Cuban paintings, drawings, photos and sculptures by emerging and established artists is hardly a common event in Vermont. And that's reason enough to go see it. ☐

KEVIN J. KELLEY

## INFO

"Puente: An Exhibition of Cuban Artists," Helen Day Art Center, Stowe, through November 24. See the gallery's website for Cuba-themed lectures, films and concerts. It's easy and worth the drive. [hdayart.com](http://hdayart.com)











## ART SHOWS

**ENCOURAGE SHOW** Working titles varied. Muse Cannon, Blacksmith Chris Ebbett and Coopers and Lytle makers Jovito Goddard and Shawna Sharwin. Through December. Visit [Callejone.com](http://Callejone.com) or the Art of Craft in Woodstock, 845-432-5899.

**LINDA MANN** Abstract Thinking: acrylic and gouache paintings by the Montpelier artist. Through November 30 at Kailash-Holdard Ltd., 2 Montpelier, Tel. 875-3399.

**LOCALCLOSURE:** Autumn's images speak by their own rules. Through October 16 at Art & Fire, Downtown by Arts Center St. Gallery on Washburn.

**MANHATTAN SPYGLASS.** "Turning Points" poet, 2023 that ran like parrot from January to October, 2023, across Manhattan. Through October 1st at the New York Museum of Art, New York, NY 10022.

**PAUL HADJLOUIS** Communications and Marketing,  
a materials installation. *Children: Through  
Marsden II at Peak View Arts Center. Green  
the color of nature.* 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671,

**POBODS OF YOUR 'SERIES PORTRAIT ARTISTS':** An exhibit that shows the development of a group of contemporary artists—Agnete Mokuauia, Lark Upson, Sarah French Spackman, Judith Roberts, Land Katers, Maria Kommandant, Juan Francisco—into work each with their own style. Through November 10 at Chandler Gallery in Honolulu. Info: 328-9636.

**RICHARD AMBELANE** Landscape artist  
 Photographs a variety of views of a forested  
 wood area, forest, color landscape images of  
 and natural patterns of the forest landscape and forest  
 landscape. Through October 20 at  
 Boston Art Society First Coast Center Boston College  
 a free event. 802 322 3000

**BOOKS** The 100th anniversary of Coretta Scott King's death is celebrated with **MISS TILLY: A Girl Who Changed the World** by **BARBARA THOMPSON**. The *Burlesque* Series by **DAVID BULL HALEY** features catwalkers from *Through the Looking Glass* to *Stylish Place*. Art and more: 800-491-7000.

**REMARKS:** Consider objects ranging from ancient builders to soldiers, such as those pictured above, who built THESE MONUMENTS TO PROTECT AND MAINTAIN DEMOCRACY. Another statue tells the stories of Native Americans on both sides of the Civil War, focusing on the military deaths and recurring events. Through December 20 at Sullivan Museum & History Center, Norfolk University, a Norfolk office, 650-7363.

**SERVICE AND SACRIFICE: VERMONT'S CIVIL WAR GENERATION** Another chronological display flags and artifacts that show how the Civil War changed daily life and the course of life in every village throughout Vermont. Through November 30 at Vermont History Center in Stowe. Info: 475-6360.

**TEPS GLASS AND MUGS** featuring instant art on a finished glassware send off to support the cooperative art marketing efforts. Through October 31 at Taps/Glass Pottery Inc./Studio at White Clay, Junction, Ind. 47450 (800)

**THE 2 WEEKS** Arrivals included an actor in a math and subject matter with work done. After Bruce Harwood, Katherine Goodrich, Green, Gifford, Andrew B. Brown, Kevin Landman, Benicio, Luke Ford, Rita H. Tarr, Bob, Thang, Laura Jane Walker and Kyle Whelan. Through October 2014 the award is made at Contemporary Arts in Chicago. 505.955.5099



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CENTRAL VOTER SALES 261



**Michael Roosevelt** Michael Roosevelt headed his artistic enigma at a young age; he started taking classes at the Philadelphia College of Art while still in high school. In the mid-'60s, after just a year in college, he followed his interest in copper printmaking to Paris, where he was the youngest artist to study under the British printmaker Stanley William Hayter. These days Roosevelt teaches at Lyndon State College and produces large engravings on copper, lithographs and relief prints. The Miller's Thumb Gallery in Greensboro is showing his prints of figures and architectural themes in New England and the Maritime Provinces through October 16. Pictured "Moonlight VI."

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## CLOSING THOUGHTS: BOPPI

**Twenty Possible: Tim "White Trash" Landrum** on painting by the artist and co-owner of the historic Macomber's five-and-dime. Through October 27 at Macomber's and Gallery on the Mall, info: [www.thefiveanddime.com](http://www.thefiveanddime.com)

## champion valley

**art: 1960s-1970s: Tanya S. Sauer's 1960s design collection.** Modern paintings and screen prints on display by students of design school and former Through October 13 at John's Memorial Building, Macomber Valley College, info: 443-3864

**collage and mixed media: John Davis** is a variety of media by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

**video: Susan Morganster's 2000s video.** A new museum-quality exhibit featuring the most fun of 2000s music and its artists in a major live-performance show of the region's historic town. Through October 31 at UVM Macomber Farm House in Keeneland, info: 443-3864

**chips and cakes: Rick Price's 1960s-1970s art.** An exhibit by paintings of figures in a room from school of fine-line art by modern artist. Through October 26 at Macomber Valley Art Center in Keeneland, info: 443-3864

**collage and video: John Davis** is a variety of media by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

**John Davis's 1960s-1970s art.** An exhibit by paintings of figures in a room from school of fine-line art by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

**action and video: John Davis** is a variety of media by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

**time in space: John Davis** is a variety of media by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

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## Paul Humphrey

At 57, Paul Humphrey completed his final drawing, a copy of what he said was his daughter's graduation photo. Over the next 12 years, the Burlington artist, who died in 1999, earned hundreds of images of sleeping women.

"Over the years, Humphrey told stories of his past and present that supported a very convincing picture of his day-to-day life," writes *New Yorker* magazine. "But at his memorial service, those stories began to disintegrate as it was revealed that most of his reminiscences about family and friends were simply part of a myth he had concocted to fill his loneliness." The mysterious artist's "Sleeping Beauties" were recently shown at the American Folk Art Museum in New York City. Catch them in Burlington at New City Gallery through November 27. Featured: "Peggy Astor"

and playing cards, and more from 500 other women and their partners. Curved models in the 500-year-old artist. Through October 26 at North Vermont Museum in Keeneland, info: 443-3864

**The latest art exhibit: John Davis** is a variety of media by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

**John Davis's 1960s-1970s art.** An exhibit by paintings of figures in a room from school of fine-line art by modern artist. Through October 26 at Cluff's Art Center at Macomber Valley, info: 443-3864

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## northshore

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**NORVAL HOODNEY** Returns to the Vermont Museum of Contemporary Art with a Thruout Evening in November (Info: 533-1245)

**DETROIT ARTISTS** Meet by the river, courtesy photographer/artist Mike Magill's Young Americans Gallery (Info: 249-4444) and Vermont Museum of Contemporary Art (Info: 533-1245)

**PAINTS, ARCHITECTURE OF COASTAL ARTISTS** Photographs by private artists, sculptures, paintings by even contemporary Coastal artists, offering on the island. **TWINS**, Paintings and drawings on and by a series of houses by Susan Drury and Andrew Fish. **Berry Hill**, Linda Hays and her friends through October 26. Through November 26 at Howe Day Art Center in Maine. Info: 253-8357

**LINCOLN HOODNEY** Greenland's oldest artist and architect, just over 100 years, working in stone and wood. Information through June 1000 Johnson at Patagonia offers a preview on his landscape. And Louis Scatchell's pure and open landscapes, many painted in color, are on display. Through October 21 at West Branch Gallery & Sculpture Park, V. State. Info: 253-6965

**WORKS OF PLACE** Work by Vermont photographer Edward S. Hays, Peter Miller and John Hays through October 11 at 1000 Mount Mansions in Enclaves. Info: 333-4384

## regional

**DELTA TRADITION AND MODERNITY: THE ART OF PAUL YEMMIS** Sixty-eight years, work on paper and canvas as top of the most important and creative Delta artists of his generation. Through October 11 at 1000 Museum, Greenmount. Info: 333-4384

**DALE CHAPMAN** "New York" available for print on sculpture, painting, drawing for the Museum of Modern Art. Through October 21 at Museum of Modern Art, New York. Info: 212-4771-2000

## CALL TO ARTISTS

**A CALLING ARTISTS** Island Arts Council in Maine. South Maine is calling for artists to submit an image of the island. 2003 printing schedule. Artists must submit an original watercolor. The image is displayed in their works, to be used in digital images for the island. Arts Council Maine Gallery & Sculpture Park, V. State. Info: 253-6965 or the regional office at 253-6965

**EL DORTO IN VERMONT** **NORVAL HOODNEY** at the Vermont Museum of Contemporary Art. Info: 533-1245

**CALL FOR ARTISTS** **VERMONT** Space available for the 10th Delta Festival. Info: 253-6965

**CALL TO LANDSCAPE ARTISTS** **VERMONT** Space available for the 10th Delta Festival. Info: 253-6965

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# movies

SCAN THIS PAGE  
WITH THE LAYAR APP  
TO WATCH MOVIE TRAILERS  
SEE PAGE 6



**WURBLE TROUBLE** Bullock plays a NASA scientist who ends up in a zero-gravity orbit of Earth after her space shuttle is hit by an asteroid

## Gravity ★★★★★

In the course of his fabulous new film, Mexican director Alfonso Cuarón achieves cinematic technical feats. But the off-set techs spread out most work in the opening moments, when he makes a group of astronauts tinkering with the Hubble Telescope 300 miles above the Earth seem as routine as a bunch of technicians wrenching out mufflers in a Mexican shop.

Half the screen is filled with the main eye-poppingly gorgeous, continuously self-talked-rendering of our planet ever-to-grace a screen. Around it in the black velvet of space history's deepest, rather, most photo-real depiction of space. Then, just when you expect the classical music to begin, what you hear is a serene country song.

That's the first of many clever references the director makes to other great space-age says throughout *Gravity*. It is, of course, an allusion to the cosmic romance that played *Jack Travençolo* "Gravity Trucker" over more slowly as it battles with its Apollo 13 and classic of the genre with which Cuarón's movie has much in common. It's also Matt Keomochi's (George Clooney) way of bringing up the working grade—blasting them through a social system built into his space suit while he sits alone with his jet pack. It may be handily at odds with the fact that the fact that it's all done for the love of the

moment. Dr. Ryan Stone (Sandra Bullock) is the NASA engineer whose job it is to fix a whisker on a malfunctioning on the planet device. "You're the person," he jokes when she pleads with him to turn the music off. "I just drive the bus." The movie is their helmsman emerging from mission control to find it. There's another true touch, whether the allusion is to Apollo 13 or the right stuff—as which he did after all, play John Glenn.

A third space-walker practices dance moves in the distance. Howlin' tells out tell story after another. They show, making her sudden death trip, is trying to get up around such time. Between having time look looking the glitch and struggling to keep her head down, she's not having a great day. Little does she know how much more it's about to get.

In a matter of seconds, deflated from a blown up Russian satellite hurtles through her some like a thousand of rusty dragons. It dominates the glitch and kills everyone in and outside it other than Keomochi and Stone, who survives only to find himself out-thrust and something into space. Remember astronaut Frank Poole cut into the road by HAL 9000 in 2001? It's the thought Cuarón wanted when it wasn't even his at an expense that someone else's love of the technology, as he writes script

picking up where Kubrick left off and making things previously that.

To say one word more about what he put would not just waste more critical time, it would be rude. Everyone who loves it is and appreciates innovation on a visionary level deserves to watch this picture play out with an uncommon capacity for surprise. Even so. Once you've seen it, I highly recommend reading about the way it was made.

Cuarón, cinematographer Emmanuel Lubezki and sound of arts supervisor Tim

Webber worked some true movie-making miracles—the kind that work so well, there isn't a trace of them on the screen. *Gravity* sets a new standard for the amount use of 3-D and features a when-possible necessary on top of it's not just performance from two of the world's biggest stars. It's a masterpiece masterpiece that more than merits the response it's gotten from the public and critics alike. How it came given its subject, that the solution has been achieved.

KEVIN KISHLAK

## A Hijacking ★★★★★

"Just business." These are the words that the leader of a band of Danish pirates speaks to reassure Captain Phillips (Tom Hanks) in the first hour of his all that life in wide release this Friday (see my review to his work's paper). The attacker means that he and his men are terrorists—pay them off and they'll be on their way.

Kaiser told this date. The hostage situation in Captain Phillips quickly evolves from "just business" into armed conflict. In the Danish drama *A Hijacking* however which plays twice next week at the Vermont International Film Festival, we get to find out exactly what happens in less a sentence. It's a gripping as a business transaction.

It's not pretty. It's from director Toos Landau but far less action than Captain Phillips but it's frequently just as tense. And it raises plenty of theory questions about the proper response to such attacks on the high seas.

In *A Hijacking*, our protagonist isn't the captain of the hijacked Danish cargo ship as in *Jack Travençolo* (Pete Aulick), a little selfish of a cop whose main priority is getting home for his daughter's birthday. The Danish pirates who have taken the ship down—its crew and its cargo—choose Mikkel to pay their demands to the shipping company.

After that the hijacking becomes a prolonged negotiation between Peter the company CEO (Søren Malling), and Omer (Sh



**PIRATES AND LOYALTY** Hanks plays a sailor willing to let his ship with guns to ensure for his crew the film in London's water

delian Agier), who claims to be merely the pirates' translator but acts more like their leader. The pirates' initial demand is \$10 million for the crew's release. As the \$10 million is increased to a quarter million is it any wonder that the "translator" switches his mouth, with the company doing its best to hold the situation from the media? Or that the frustrated sailors begin to bond in small ways with their captives? From that point of view, this is the winning for maker of liquid traps.

The 5 1/2 acts alone alternates between the increasingly grubby ship and the clean white boardroom, where the increasingly

dressed Peter follows the instructions of his hired expert (played by real-life hostage negotiator Gary Shandling's Peter). The movie is full of references to the Boston or really hijacked, for instance, and some of its crew members appear—and Landau makes a pseudo democracy style to keep us from knowing more than the characters do. During such high stakes negotiation phone call, he shows just one side, after leaving us to wonder with Peter about the arrangement of his words on the phone.

Landau could only have been trying the movie's victim self-bloodily denying the value of his employees' lives. But the

writer-director—

known for his work on the procedural TV series "Borgen"—shows a more in torment path. We watch distress procedure Peter's Scandinavian rescue as he communicates with the increasingly frightened Mikkel and watches his tactics could endanger the young sailor's life.

Yet the novel expert admits those tactics are the ones most likely to result such a situation without bloodshed. Is he right? We can't know for sure, because, like Peter, we can only watch the procedure cross slowly unfold. Landau's script doesn't make any sweeping statements about the politics of hijacking, he simply presents the hijacking as a problem with no obvious solution and harrowing human consequences. "Just business?" Not likely.

HANCOFF HARRISON

## REVIEWS

## INFO

*A Hijacking* will be screened on Tuesday, October 15 at 8 p.m. at the Film Box at the West Main Building Performing Arts Center in Burlington and on Friday, October 16 at 3 p.m. at the Lakeside Pavilion 18242 Lake Aqueduct and Science Center in Burlington. \$10. Tickets are still on





MOVIECLIPS.COM

**PUPILAGE** **★★★** Back in 1970, typing was a sport. In Frank Marshall's comedy set in the 'Mad Men' era, an insurance salesman (Tim Allen) gets a shocker by accident: the National Speed Typing Championship. (Search: Frank Marshall; View: [Frank Marshall's Mad Men comedy](#))

**PRODIGY** **★★★** With Arthur (Hugh Jackman) and almost nothing to apprehend the abductor of his 10-year-old daughter and her friend in his own house from director Ben (Michael) Whelan. With Amy Poehler in *Notes from an Undergraduate*. (Find: Ben and Hugh Jackman) (See: [Hugh Jackman](#))

**PUPILAGE** **★★★** In *Just in Time* take place a wife or husband who is a dangerous person. In the world of high school students in this thriller. (Find: *Just in Time*) (See: [Just in Time](#))

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**WE'RE THE MILLER** **★★★** In *Just in Time* take place a wife or husband who is a dangerous person. In the world of high school students in this thriller. (Find: *Just in Time*) (See: [Just in Time](#))

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MOVIES YOU MISSED & MORE

BY MARGOT HARRISON



Room 237

What in movies you missed  
When Complete Co. The Room

So you consider yourself a fan of Stanley Kubrick's *The Shining*. Maybe you watch the 1980 flick every Halloween

and crank "redneck" every chance you get. But do you really know what *The Shining* is about, or what makes it a masterpiece? According to the five film critics who narrate this documentary from director Stanley Kubrick, you don't know jack (or Jack).

You see, *The Shining* isn't actually about a husband, a wife, a psychotic writer or the dangers of isolation. It's about the genocide of the Native Americans. No, wait, it's about the Holocaust. No, wait, actually, *The Shining* is Kubrick's way of condoning the persecution of the Jewish people during the Holocaust. That's just no obvious when we see little Danny wearing his Apollo 11 moon suit.

Though this longer has a better story line and more plot (a video about the persecution of the Jewish people during the Holocaust), the video is a masterpiece. It's about the genocide of the Native Americans. No, wait, it's about the Holocaust. No, wait, actually, *The Shining* is Kubrick's way of condoning the persecution of the Jewish people during the Holocaust. That's just no obvious when we see little Danny wearing his Apollo 11 moon suit.

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**When Guns Are Outlawed**

Seattle police accused Joseph V. Floyd Jr., 35, of repeatedly hitting a man on a wheelchair over the head with a 16-pound tub of I Can't Believe It's Not Butter! Floyd admitted pouring grease butter on the victim's head because he objected to the man playing his television too loudly but denied hurting him. (Seattle's KIRO-TV)

**Modern Maladies**

Texting is the latest side effect of technology, according to Seattle neurologist Dr. Lora Price, who reported growing numbers of patients expressing concerns that they're texting in their sleep but don't remember "The smartphone has become a constant way to communicate," Price said. "It's reflexive to go for something we see the most." She added that people are engaged with so many digital devices nowadays, "we never really fall asleep." Sleep medicine specialist Dr. William Dement said people have to be awake at least 30 seconds to remember. "My son can probably send 30 text messages in that time," he commented. (Seattle's KOMO-TV)

Scottish health authorities reported a rash of injuries to babies from swallowing laundry detergent capsules. The brightly colored pods attract infants, but their alkaline chemicals can burn throats and prove fatal, according to the National Health Service Greater Glasgow and Clyde. In response, the Royal Society for the Prevention of

Accidents launched a safety campaign that includes distributing 16,000 cabinet door latches to all families with 13- to 16-week-old babies to help keep the pods out of reach.

In Florida, meanwhile, authorities reported the death of a child in August who ate a detergent pod. The capsules "just became available in the U.S. last year, and within weeks to months of them becoming available we began to get reports through the poison centers of children ending up in the hospital following exposure to these packets," Dr. Cynthia Lewis-Huang, medical director of the Florida Poison Information Center of Tampa, said. (Seattle's STV and ABC News)

**Mystery Meat**

Chicken nuggets contain only 50 percent or less chicken muscle tissue from breasts and thighs, according to Mississippi researchers. The rest is a mix of fat, blood vessels and cartilage from skin and internal organs. Some companies have chosen to use an artificial mixture of chicken parts rather than low-fat chicken white meat, butter, soy and fry oil and salt call in chicken," said Dr. Richard D. Johnson of the University of Mississippi Medical Center, who reported the study's findings in the *American Journal of Medicine*. (Nevada)

Two years after concerns over pink slime prompted Parker County, Va., to replace antibiotic-filled hamburgers on school lunch menus with all-beef patties,

it's returning to add to round burgers because students complained the beef burgers didn't look or taste right. For one thing, the patties weren't pink, since the all-beef patties lacked chemical coloring. The old burgers contained 22 ingredients, including caramel coloring and pink slime, a combination of beef scraps and connective tissue sprayed with acetic acid to kill pathogens. The all-beef burgers contained only beef. The new patties have 26 additives, including the caramel coloring but lacking pink slime. "Students are our customers," Penny McConnell, the county's food and nutritional services director, said, "and we listen to them and implement their requests if possible." (Washington Post)

**Supply and Demand**

Capron. Dishing Groupson offered its Indian users onions for 9 rupees per kilo (65-penny cents a pound) just as the price of onions skyrocketed to 300 rupees per kilo. Groupson sold 5603 pounds of onions to 64 retailers and 15,000 pounds sold by the time its website overloaded and crashed. Explaining that the promotion was aimed at getting shoppers' attention, Anur Wankar, CEO of Groupson in India, said that even before the price of onions tripled in two months, they had been priced at 8 rupees since 1999. "We wanted to sell it at a price that most of us have completely forgotten," he said. (Al Jazeera America)

**It's All Happening at the Zoo**

A British safari park hired guards to enforce a new dress code aimed at keeping visitors from scaring the animals. The restrictions against clothing resembling the hides of giraffes, rhinos, leopards, cheetahs and tigers affect a 22-acre, 300-animal reserve at Chesham World of Adventure, where visitors are driven while animals roam free. "Animals are getting confused when they see what looks like tigers and giraffes driving around the reserve in a 7.6-ton truck," park official Natalie Dalloway said. (Boston's The Guardian)

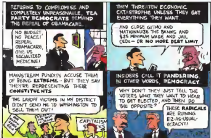
**Hazards of (e)Smoking**

A 2-year-old boy roared off his first and second degrees while riding with an e-cigarette exploded in their car. Krista Barlow and she named a strange smell while changing the device. "Then there was a big bang, and kind of a flash, and there's smoke everywhere," she explained that a white hot copper coil shot out into the boy's car seat, where it burned through the fabric, melted the hard plastic and next flames up the boy's hair. Barlow tried to smother the flames with her shirt, but it caught fire. She finally doused the flames with cold coffee. (Salt Lake City's KSTU-TV)

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8-year-old Erica.\*

Here is what Erica would like you to know about her:  
Hi, my name is Erica and I am eight years old. I am looking for someone that I can spend time with a few weekends a month. I like to get together grandma color and paint and do other arts and crafts. I have a cat at home but I enjoy spending time with and I really like animals. I like to spend time outside making a lake or a scooter. I really enjoy playing with other kids and really like games like Gandy Land and Sorry.

If you are interested in learning more about Erica, please contact us today!

Please contact:  
Terry Emery, 802-243-8128,  
www.ericahowardcenter.org  
\*This case will not be compensated.  
We are available upon request.

HowardCenter



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